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may, 1952

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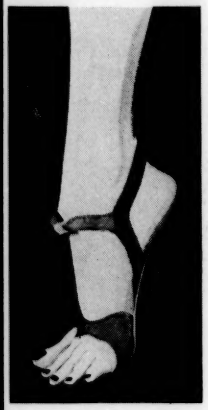

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news of dance and dancers

Hail and Farewell

Miss Helen Dzhermolinska, Editor of Dance Magazine from April, 1947 to April 1952, has resigned her post to go abroad. She leaves shortly for Europe and plans to remain indefinitely to work and study.

Lydia Joel, former Associate Editor, becomes Editor with this issue. . .

•

Temporary Departure

Manager S. Hurok announces that the **Sadler's Wells Theatre Ballet** has been signed to return to the United States in the fall of '53. The tour just concluded covered seventy cities in the U. S. and Canada, and was seen by more than 550,000 spectators.

The company left for London on April 8th after a two-week New York season which started a noisy concatenation of opinions and reactions. The little company, young, charming and fallible, had "big city" trouble coping with the aura of greatness which preceeded it (see page 22 for review). However, all critical opinion held that there are many assets in the youthful British troupe.

New York parties for the SWBT included a soiree by **Mr. Hurok at Sardi's,** a lively reception held by ballerina **Svetlova Beriosova,** and a company celebration of the twenty-first birthday of **Sheila O'Reilly,** which lasted until the early hours. The latter was filled with hilarity over color motion pictures taken by **Pauline Wadsworth, Stanley Holden** and **David Gills,** showing their fellow-dancers exploring in such unusual places as Texas, Arizona and California.

•

For Posterity

Another lively midnight party was held on April 5th of this month, at the elegant home of artist **G. Maillard Kesslere.** About thirteen hundred people attended, to celebrate the presentation of Mr. Kesslere's collection of theatre memorabilia to the Theatre Collection of the New York Public Library. One of the honored guests was **Rudolf Orthwine,** publisher of DANCE Magazine, whose portrait by the artist will henceforth be at its new 42nd st. home.

Spanish Mess

The New York City Ballet, off on April 7th for five months of performances in Europe, got into trouble before they even started.

Their engagements, arranged by European impresario, L. Leonidoff, scheduled them to twenty three days in Barcelona.

The Joint Anti-Fascist Refugee Committee wrote a letter to **Mayor Impellitteri** urging the cancellation of the Spanish appearances on political grounds. The letter was turned over to the board members of the City Center of Music and Drama, and **Lt. Col. John A. Warner,** a director of the board, replied. His reply was later repudiated by the other members of the board as being his personal interpretation. The controversial letter confirmed the political nature of the tour and expressed the hope that the appearances would be considered as a tribute to the Franco regime.

One member of the board resigned, and the others appeared to agree with director **Morton Baum,** who said, "When we discussed it in a meeting we were not enthusiastic about Barcelona, but he (Leonidoff) told us he could not go through with the rest of the tour without the lucrative Barcelona engagement."

•

Adventure and the ballet . . .

Ballet Theatre has had some very interesting experiences lately. On April 17th it performed on the plane elevator of the U. S. S. Oriskany, one of the largest plane carriers in the fleet. This was for the benefit of the Red Cross.

Now, for the benefit of everybody who'll come, they are performing, four times a day at the Warner Theatre, as the stage show along with an **Errol Flynn** picture called Mara Maru.

The program, which started on April 23rd and will continue through the 8th of May, consists of Rodeo in its entirety,

A distinguished corner at the April 10th New York party given by a Sadler's Wells Theatre Ballet ballerina. Speaking in a half-dozen languages, and mingling with the members of the English company, were dozens of past and present ballet stars and dance personalities. This group, with the exception of hostess Beriosova, consists entirely of featured and starred dancers who were once part of the famous Diaghilev company. Left to right, standing: Ivan Ivanovitch Jazvinsky, Anatole Vilzak and Jan Hoyer. Seated: Svetlana Beriosova, Ludmilla Shollar, Vera Nemchinova, Tatiana Chamie (at whose studio the party was held), and, on the floor, Nathalie Branitzka. Mme. Shollar and Mr. Vilzak, former teachers of the younger-generation ballerina, were the guests of honor. The event had the flavor of an international firecracker festival.

and a slightly condensed version of Princess Aurora. Stars **Alicia Alonso, Mary Ellen Moylan, Igor Youskevitch, John Kriza** and the regular members of the company are dancing. We can imagine that more than one balletomane has disappeared for days at a time at the opportunity of seeing all this, interrupted only by Errol Flynn—at regular movie-house prices.

In between the plane elevator and the movie house the company was just working in a studio. They were rehearsing a new Agnes de Mille ballet, as yet untitled, with a Civil War background. This ballet, designed by Lemuel Ayers and with a score by Virgil Thomson, will be added to the repertoire when the company starts its fall tour on October 14th. Before then they will be seen at Lewisohn Stadium and the Hollywood bowl.

•

Further Plans of a New Company . . .

The newly announced company, **Ballet Russe Stars Mia Slavenska and Frederick Franklin and their Ballet Theatre** (phew!), is off to a busy preparation for a national tour next year. On July 10th, with **Alexandra Danilova** as guest star, and an augmented corps de ballet, it will appear at the Robin Hood Dell with the Philadelphia Symphony. The program will probably consist of the 1st and 2nd acts of The Nutcracker and several solos and pas de deux. The program will be repeated at Lewisohn Stadium on July 19th, with the New York Philharmonic Symphony. Summer engagements out west are also possible.

The fall schedule takes the new ballet company through New England and part of Canada on one-night stands; the spring will see them in the middlewest, northwest and the west coast.

Franz Allers, former conductor of Ballet Russe de Monte Carlo, and recently of South Pacific and Paint Your Wagon, will be on the podium.

•

More Planning . . .

Martha Graham, whose new work, Canticle for Innocent Comedians was performed every night at her Juillard programs from April 23rd through 27th, has finally said "yes" to the Israeli officials who've been trying to bring her and her group over there. If negotiations work out, she'll be there in February of '53, after appearances with the Washington D. C. and Baltimore symphonies, in her solo performance of St. Joan . . . If the trip overseas comes through, Paris and London will also see her in the performances they missed last year.

Ear to the ground . . .

A first edition of Noverre's Lettres Sur La Dance et Sur Les Ballets is among the old and new dance books just bought by **Senia Solomonoff** for his dance gift shop . . . The Dance Collection of the 42nd St. Library has a superb exhibit on **dance notation,** current through May. A new approach, relating notation to photographs, proves very helpful to laymen . . . Dance notation seems to be the hero of the day. It was used to record the dances of Kiss Me Kate, which earned choreographer **Hanya Holm** the first dance copyright ever given. Details of copyrighting will be discussed in a June article . . . The 58th St. Dance Library is showing portraits of modern dancers by Photographer **Gerda Peterich** . . . Evenings of folk and square dancing are now offered to the public every Thursday evening . . . the two children in the New York City Ballet leave-taking on page 15 are, at far left, the young son of conductor **Leon Barzin** and, at right, the gleeful ditto of **Janet Reed** . . . Mrs. Barzin is the official chaperone for **Barbara Bocher, Jillana** and **Jacques D'Amboise,** the three under-eighteen members of the company . . . **Jerome Robbins** did not leave with the company, but will meet them in Paris, after, teaching a three week dance seminar in Tel Aviv . . . **S. Hurok,** off to Europe for a good look at the performances of the **Royal Danish Ballet** in Copenhagen, with the idea of bringing them over here . . . **Jack Beaber** of Ballet Theatre married model Jon Teyn on April 12th . . . **Jan Veen,** Boston dancer and teacher, has been invited to Buenos Aires this summer to stage two of his ballets. Dancers will be members of an Argentinian ballet company and leading roles will be danced by Mr. Veen. His ballets will be The Incredible Flutist with music by Walter Piston and Hudson River Legend, with musical score by Joseph Wagner . . .

•

All in a Day's Work?

Hans Christian Anderson, the Goldwyn film which Moira Shearer is **not** doing, will also **not** have Ballet Theatre's Erik Bruhn, who was scheduled for it. As a result of Mr. Bruhn's stepping out, **Roland Petit,** who is choreographing the ballets, will also dance the male lead (which was originally announced as being set with Nicolas Magallanes). We hope, for Mr. Petit's sake, that this is it.

Renee Jeanmaire, who is replacing Miss Shearer, was almost added to the list of nots when she was recently incapacitated by a leg injury. She has recovered.

There are several dance sequences planned for the picture the longest of which is a ballet called The Little Mermaid, scheduled to be some 17 minutes long.

•

More about Hollywood . . .

Maria Tallchief, who was brought out to Hollywood with much fanfare to be Pavola, dancing **The Dying Swan** in The Annette Kellerman Story, learned the dance very carefully, and arrived deeply humble over the honor bestowed upon her. The Hollywood "experts" saw her do the dance of hallowed memory and announced it was not sufficiently spectacular. Therefore, when you see the film, Pavlova will be doing a sequence from The Firebird, which she never did and probably never saw . . .

Come October, the new Rita Hayworth film, **Fair in Trinidad,** will be released by Columbia Pictures. **Valerie Bettis** did the choreography and will also be seen in the film as the "other woman". Acting in films is the beginning of still another career for volatile Valerie, who still wants, more than anything, to continue with her concert choreography . . .

David Lichine is doing the choreography for the life story of Pavlova, with **Tamara Toumanova** in the leading role.

Sixty-four male dancers were employed by choreographer **Eugene Loring** in the "Schlim Schlam" ballet he has just done for a film entitled Five Thousand Fingers of Dr. T.

Leslie Caron is going into production with MGM's Lili . . . **Robert Alton** is choreographing MGM's I Love Melvin. His next assignment will be Call Me Madam . . . **Jack Cole** has just finished The I Don't Care Girl, the life story of Eva Tanguay.

•

Singin' and Dancin' in The Rain

Gene Kelly's latest contribution is a captivating collection of dance styles as well as a witty motion picture. The choreography of **Singin' In The Rain,** by Mr. Kelly and Stanley Donen, ranges from fairly simple solos to the complex panorama of a hoofer who comes to the big

continued on page 53

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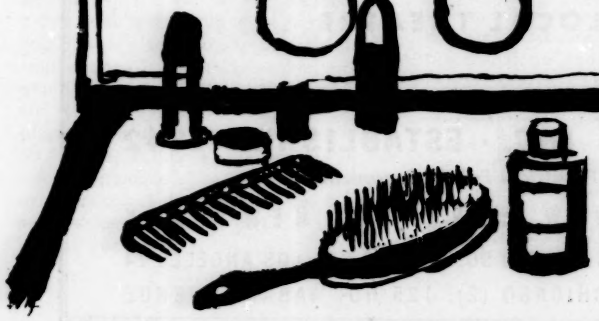

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May, 1952

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ON THE COVER

"Charlie", universally recognized creation of Charles Chaplin, looks with interest on Melissa Hayden and Andre Eglevsky, principal dancers in Mr. Chaplin's forthcoming "Limelight."

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Letters to the editor

Sweet Reason . . .

". . . In spite of Mr. Louis Frederick's comment of protest, (Letters to the Editor, March 1952), several Chicago art lovers, including myself, still regard it good fortune to have an English dance teacher in our community.

We think it very poor criticism to put such varied dancers as Fonteyn, Alonso, Hightower, and Tallchief in the same class, and compare them by merely quantitative criteria of "more good", "less good". It is exactly those differences of quality, the different styles of varied schools, which make new performances interesting.

If ballet could be judged by only such adjectives and adverbs as "good", "bad", "better", and "worse", then it would be mere athletics, not art. We are proud to have an English dance teacher, not because he teaches us better or worse, but because he teaches us different things well. . ."

George Jackson
Chicago, Ill.

Touchdown for Ballet . . .

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Bette Falconer
Fairmont, West Virginia

(*Ed. Note: Thanks for the kind words, and for the Notre Dame news. It certainly does interest us. We'll do some careful checking and give the details in the June issue.*)

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LONDON NEWS...

John Cranko's first ballet for the Sadler's Wells company at Covent Garden *Bonne-Bouche* was premiered on April 4th and proved a tasty morsel if not a sustaining diet. It is a cautionary tale of a gold digging mama and her flapper daughter and packed full of amusing incidents and amusing costumes. Osbert Lancaster's delicious settings of a Kensington square and an African jungle steal all honours; the company come next with a whole gallery of caricatures. Arthur Oldham's music is wittily modern if a little arid, but John Cranko's choreography comes last of all. As long as the props and the situations continue to amuse, the ballet will live but there is little of enduring worth in the choreography which might, given some drastic and judicious cutting, have welded the whole into a comic masterpiece. Brian Shaw (the hero), Pauline Clayden (the flapper), Pamela May (her mother), Alexander Grant (an African chief), and Margaret Dale (heading a "League of Light") give particularly brilliant performances.

Ballet returned to the music hall on March 24th when the Palladium inserted a short ballet into their variety bill. Pauline Grant was responsible for some gay and fairly commonplace choreography which was very well danced by Gillian Lynne, Malcolm Goddard and Robert Harold. The music for the ballet was by America's Leroy Anderson.

Festival Ballet's London season in March-April was notable for some fine dancing on the party of a vastly improved company. Tamara Toumanova was guest artist for the first three weeks and dazzled and bewildered with her fantastic "grand manner". Dolin did little more than partner, owing to an injury. The discovery of the season was young Oleg Briansky, who appeared in many leading roles. John Gilpin was also dancing on top form as was Nathalie Krassovaka. A revival of Scheherazade showed the Bakst designs in unusually faithful reproduction but otherwise proved utterly dated. Belinda Wright had a personal triumph in Frederick Ashton's lovely Vision of Marguerite, to the Mephisto Waltz.

Ashton will definitely mount Sylvia for the Sadler's Wells Ballet later this year. Decor will be by Robin Ironside; the music, of course, is Delibes . . . Robert Helpmann is to appear with Katherine Hepburn in Shaw's The Millionairess which is being produced by Michael Benthal. . . . Margot Fonteyn will appear as guest artist at the Paris Opera in July. . . . Beryl Grey and John Field are to make the first stereoscopic film devoted to ballet; it will be a three-dimensional film of Swan Lake. . . . Mme. Rallou Manou, chief choreographer to the National Theatre in Athens and Director of the Rallou Manou School of Dancing in Athens returned to Greece at the end of March after two months' study at the Sadler's Wells School on a British Council bursary.

Mary Clarke

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PEARL PRIMUS and company
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by doris hering

the season in review

New York City Ballet
New York City Center
February 12 through March 16

There were balloons and snowflakes and a funny little boat on wheels. There were plumed heads and spangled bodices and flashing swords. There were princes and harlequins and woodsprites and lovers. All of these were spread over the five premieres that studded the last New York City Ballet season before their departure for Europe. But despite all the color and whimsy, we found that the season's greatest strength and often its greatest beauty lay in the performances of individual dancers.

Patricia Wilde is so strong that it's almost frightening. But it is more than mere endurance that characterizes her dancing. Sometimes when she drills her powerful leg and foot into the floor during a turn, or when she springs into unfettered jetés, she emits a sense of physical ecstasy. She is a pagan in tutu.

Robert Barnett has the makings of a character dancer in the tradition of Massine and Alexander Grant. He is small and slim and dances as though driven by a wind. In PICNIC AT TINTAGEL Frederick Ashton gave him the meaty role of a little demon-man alternately lame and stooped, winged and birdlike. Mr. Barnett encompassed it as though he had been hatched in a cauldron and cradled in an aerie.

Up from the ranks have come Doris Breckenridge and Jillana. Miss Breckenridge looks like a fragile porcelain angel. She is tiny, delicate, with dark hair, a wide, serene brow, and an air of untroubled playfullness only slightly tempered by the ladylike classic deportment that is the heritage of the New York City Ballet girls. Jillana is tall, long-legged, and potentially elegant. She already has that breathtaking aplomb that enables her to take over long and exacting classic roles as though they had been her for years.

One does a lot of taking for granted in a company with as many excellent artists as the New York City Ballet. Take Tanaquil LeClercq, Nora Kaye, and Maria Tallchief, and Diana Adams for example. As an actress Tanaquil LeClercq is touched by that mysterious breath from a far away world that may mark her some day as a great tragedienne. There are hints of it already in her fiery spurned mistress in LILAC GARDEN and in her disenchanted boy-girl in BALLADE.

Nora Kaye is so often the tragedienne that one overlooks her strength and technical range. It's a joy to watch the driving power of her legs and thighs and the courageous aplomb of her turns.

Miss Tallchief has been so constantly hailed for her Olympian technique that one overlooks her performing personality. It is one of great charm, combining as it does a shyness and diffidence that are colored by the confidence of her dancing and the sensitive way she caresses and enfolds a musical phrase.

Diana Adams has developed a quality that is all too rare in female dancers — a glowing femininity. As she arcs through great downy leaps or raises her arms in perfect crowns, everything about her seems rounded and soft and yielding.

Jerome Robbins, the company's most exciting dramatic dancer, could also be a classic dancer if he would subject himself to the necessary discipline. He has the priceless ability to extend a movement fully, but his phrasing is too nervous.

Herbert Bliss is learning how to sustain long musical phrases with serenity. He is also gaining in freedom and presence. But his neck and shoulders still display a certain amount of tension.

So much for people. Now for the premieres. Balanchine's CARACOLE was the most sustained piece of dancing. The choreographer penetrated deeply into the melodic complexities of the Mozart Divertimento No. 15 in B Flat Major (K.V. 287) and found a flavor that was not classic, but baroque at the core and rococco at the edges. And, superb stylist that he is, he contrived a dance shape to sustain this — a shape that was incisive and at the same time gracious.

Particularly exciting were the second movement (Theme and Variations) with its duet and six overlapping solos (for Magallanes, Robbins, Eglevsky, LeClercq, Adams, Tallchief, Wilde, Hayden) and the fourth movement (Andante) with a courtly atmosphere that only Balanchine among contemporary choreographers can create with utter naturalness.

The costumes by the late Christian Bérard were a garish cross-breeding of Coppélia and the "Ballet Comique de la Reine." They detracted from the careful stylization of the choreography.

Balanchine reveals alarming flaws when he is confronted with a human or dramatic situation. His BAYOU was a calendar art version of life in a New Orleans swamp. Based upon Virgil Thomson's Acadian Songs and Dances (part of the score for the film, LOUISIANA STORY), it began with the film's theme of a boy-with-a-boat. Only this boy (Francisco Moncion) was dressed in pink and blue stripes and flowers, instead of dungarees. And instead of encountering crocodiles, he met some pretty woodsprites and some even prettier pink and blue members of a wedding party. And he had a pretty playmate (Doris Breckenridge).

With the help of the boat boy and a flower, the head sprite boy (Hugh Laing) fell in love with the beruffled bride (Diana Adams), and the leading sprite girl (Melissa Hayden) obligingly did same with the bridegroom (Herbert Bliss). Then everybody danced in a circle.

Balanchine and his costume designer, Dorothea Tanning, seem to have spent too much time in front of Schrafft's windows. Of the dancers, only Hugh Laing looked as though he had ever dug his toes into mud or caressed a piece of Spanish moss.

Jerome Robbin's BALLADE, despite its outward poetic trappings, is not a poetic work. It is a feeble bit of misanthropy whose cute theatrical tricks titillate rather than move.

It began with a snowfall. This was followed by a balloon vendor who placed one of his "balloons of illusion" into the hand of each of several inanimate figures draped over chairs.

The figures-in-a-dream came to life and danced with their balloons. Then they broke into variations — a prankish trio for three harlequins, a hard-shelled oriental-sounding solo for Nora Kaye, a duet for Roy Tobias as a boy in love with Janet Reed, a paper-hearted doll. Tanaquil LeClercq, dancing deputy for the choreographer, performed a lonely little solo, released her balloon, and joined the ensemble.

At the end, all had their balloons taken away, and subsequently died. Boy-girl LeClercq had none, and so she survived. Moral: throw away your illusions, and you will survive in this crass, cruel world.

Only the duet for Mr. Tobias and Miss Reed and the solo for Nora Kaye indicated Mr. Robbins' customary creative vigor. Boris Aronson set and costumed the work in a pleasant variation on the Commedia dell'Arte theme.

continued on page 45

CHARLIE CHAPLIN...
and the dance

by arthur knight

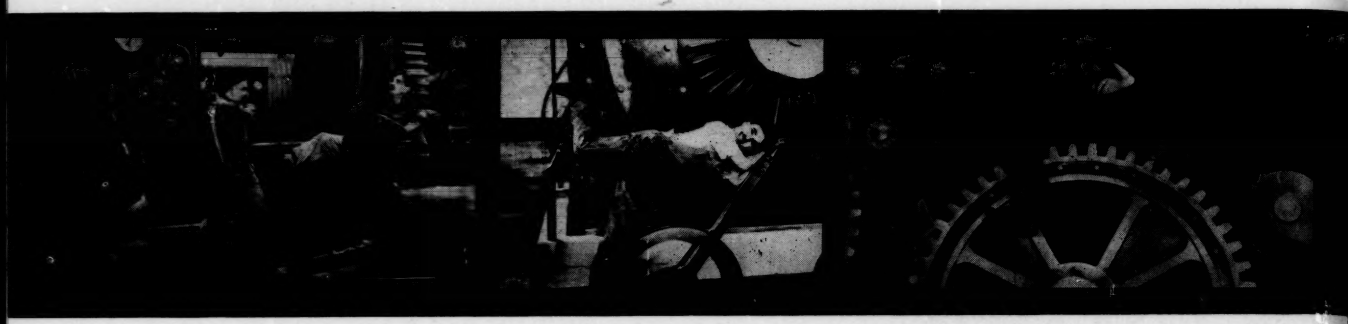
a sort of rustic idyll" from Modern Times (1936)

• The art of Charlie Chaplin, the movies' greatest comedian, has been analyzed and described many times and in many ways. But the perfection of his pantomime, the richness of his invention, the universality of his humor generally eludes complete description, and in its place comparisons are often offered instead. Perhaps the commonest is to compare Chaplin's technique to a dancer's. "His movements are as piquant and precise as a ballerina's," wrote his friend, Thomas Burke. "The so and so is a ballet dancer," snorted his rival, W. C. Fields. For the most part, however, only praise is intended.

And it is true that there are many wonderful dance interludes in Chaplin's pictures. In the dream sequence from *Sunnyside* (1919), Charlie cavorts as a satyr amidst a quartet of dancing nymphs. When Charlie runs berserk in the nightmarish factory of *Modern Times* (1936), he creates in dance a sort of rustic idyll out of the levers, wheels, switches and oil cans that surround him. Hynkel's plans for world conquest in *The Great Dictator* (1940) are expressed in terms of pure ballet with the globe a great balloon for him to toss around.

Also many of Chaplin's cleverest, funniest sequences have actually been set in dance halls. From the early *Tango Tangles* (1914), the frantic society dance in *The Count* (1916), the masquerade ball in *The Idle Class* (1921), on to the nightclub in *City Lights* (1931) and the cafe song in *Modern Times*, he has made frequent use of various popular dance forms. And *Limelight*, his latest film, due sometime this Fall, incorporates a complete ballet of Chaplin's own devising, *The Death of Columbine*, danced by Andre Eglevsky and Melissa Hayden.

Berserk in the "nightmarish factory" of Modern Times (1936)



But although there are enough specifically dance elements in the Chaplin films to justify any identification of Chaplin as a dancer, there is still more in the Chaplin character itself — in "Charlie," the eternal Tramp — that is dance-like. It characterizes the way he moves, the precision of his gestures, the expressiveness of his poses and attitudes, his silhouette. Charlie can suggest utter despair in the slope of a shoulder, defiance in the flirt of a hand, pugnacity in the turn of his head.

"A technique as flawless as Réjame's," wrote Minnie Maddern Fiske of Chaplin early in 1916, scarcely two years after he had started working in pictures. The precision was there from the outset — as one can readily verify by seeing again his primitive Keystone and Essanay comedies. Through the years his technique has been refined and subtleized, but not fundamentally changed. Most of what Chaplin has now he had already acquired by the time he entered the movies in 1914, by the time he was 25 years old.

His origins, of course, had much to do with dancing — although certainly nothing to do with the classic dance. Born of music hall parents, Chaplin had learned to jig and to clog before he was three, developed his gift for mimicry while he was still learning to walk. By seven he was already appearing professionally in the London music halls, one of the *Eight Lancashire Lads* turn. With a brief two years out for schooling, Chaplin remained on the stage, and primarily on the music hall stage, from that time until the movies tapped him and brought him world-wide fame.

Thus Chaplin's true sources, and the sources for "Charlie" as well, are all to be found in London of the 1890's, and especially in its music halls. For one gifted with the keen powers of observation that Chaplin has, there was a wealth of character material to draw upon (and there is evidence that Chaplin did draw on it both for his music hall sketches and for his later film personality). Indeed, London of the Nineties still seems to be Chaplin's spiritual home. If *Easy Street*, the slums of *The Kid*, the metropolis of *City Lights* can be localized anywhere, it would probably be in the Kennington district of London at the time of Chaplin's growing up.

And in the music halls of the time, George Robey and Albert Chevalier were Chaplin's gods. Promoted from the street costers and boskers, they were vulgar, funny and overwhelmingly popular. They sang, they danced, they joked about current affairs, impersonated current favorites. Theirs was an art of easy improvisation in close communication with their audience. It was from them, and from their less successful confrères, that Chaplin learned fluidity of movement, an appreciation of the odd and unexpected, of absurd invention. Chaplin further credits his mother, known on the stage as Lily Harley, for sharpening his pantomimic talents.

There is a strong relation between the art of the English music hall and the traditional *commedia dell'arte*, which reached England by way of Italy and France. Chaplin inherited its mantle naturally. It was not at all unusual for English comedians to appear in the French music halls of the early 1900's. Pantomime is a universal art. And Chaplin himself toured the Continent around 1910 with the Karno Comedy Company, a tour which included an engagement at the Folies-Bergères in Paris.

During rehearsals of "Limelight", Mr. Chaplin directed the dancers in the ballet he composed for his latest film.

gardner leaver

Below:
dance sequences from
Sunnyside (1919)
Goldrush (1925)
The Great Dictator (1940)
(photos courtesy of Kamin Dance Book Shop)

Essentially, *commedia dell'arte* is an improvised play constructed about a set, popular character. Pierrot and Columbine are probably the best known of the *commedia* figures. But to them might very well be added the character of "Charlie" — "Charlot," as the French immediately took to calling him. Like them, "Charlie" is recognized immediately. Like them, he has an infinity of trials and adventures from which he emerges unscathed, unchanged, ready for new adventures further on. And like them, he strikes something fundamental and responsive in all of us.

If Chaplin's little tramp has all the earmarks of a *commedia* character, so too do all his films up to *The Great Dictator* resemble a *commedia dell'arte* play. Not only in their form, but even in the way Chaplin customarily set about making them. He would choose a locale — a skating rink, a pawnshop, a movie studio — or a simple plot situation and immediately begin to improvise on it. If after a scene was shot he thought of something better to do with it, he had no hesitation about starting all over again. This accounts for the extraordinary unrehearsed feeling, the spontaneity of Chaplin's pictures, and especially his two-reelers.

Of the costume, the baggy pants and battered derby that outline his little Tramp, Chaplin once said, "It helps me to express my conception of the average man, of myself. The derby, too small, is a striving for dignity. The mustache is vanity. The tightly buttoned coat and the stick and the whole manner are a gesture toward gallantry and dash and 'front'. He is chasing folly and he knows it. He is trying to meet the world bravely, to put up a bluff, and he knows that, too. He knows it so well that he can laugh

"an infinitude of expression through gestures alone" evidenced again in The Pilgrim (1922)

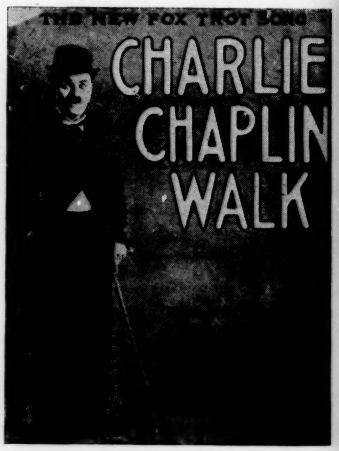
at himself and pity himself a little."

"He is the destitute person shown in the perspective of the wealthy," to use Rudolph Arnheim's excellent phrase. But he is a destitute person with extraordinary gifts. He can skate, juggle, tumble, walk and slack wire, transform the world at will. In his hands a sardine box becomes a princely cigarette case, a blanket becomes a dressing gown. He *suggests* the possession of what he can never own.

Here, then, are all the many elements of Chaplin's art that call to mind the dancer. A grace and precision of movement as refined and polished as a dancer's must be; the creation of a character immediately recognizable and believably human though lacking the power of speech; and, an infinitude of expression through gestures alone.

It is this latter quality which probably marks the closest tie between Chaplin and the dance. In silent films, gesture or pantomime was used commonly by all actors to convey emotions and ideas. But for them, almost without exception, the gesture was something used *in place of* speech, or, since subtitles were common in the silent days, something to accompany and clarify speech.

For Chaplin, on the other hand, the gesture itself *was* speech, the language he knew best for communicating with the world. His long fight against the encroachments of sound in films is famous. He felt, and correctly, that sound would destroy the figure of "Charlie," the one universal character of the twentieth century. Reluctantly he gave ground. Chaplin talks now, but "Charlie" is gone. Yet *Monsieur Verdoux* was filled with all the old, familiar Chaplin grace. And the new *Limelight* (to be discussed in a future issue) has a ballet background, and affords further illustration of the affinity between Chaplin's art and the art of the dance.



By 1915, *a year after his first film, the Chaplin figure had already caught the public fancy.*

new york city ballet goes abroad

by francis mason

EUROPEAN ITINERARY

April	15 — May	8	**BARCELONA**	20 performances
May	10 — May	15	**PARIS**	6 performances (as part of Paris Exposition: Masterpieces of the Twentieth Century)
May	18 — May	30	**FLORENCE**	8 performances (as part of the Maggio Musicale Florentine)
June	1 — June	4	**LAUSANNE**	5 performances
June	6 — June	7	**ZURICH**	2 performances
June	9 — June	22	**PARIS**	16 performances
June	24 — June	25	**BRUSSELS**	3 performances
June	27 — July	3	**THE HAGUE**	8 performances
July	7 — August	23	**LONDON**	8 performances for 7 weeks
August	25 — August	30	**EDINBURGH**	8 performances (as part of the Edinburgh Festival)

The New York City Ballet, sixty-nine strong, took off from La Guardia Airfield five o'clock on April 7th. Scenery and costumes were shipped by boat.

This spring and summer the New York City Ballet will be showing Europeans what American dancers and choreographers have made of a European heritage: how they have learned from it, carried it forward and made it a new tradition of their own. This American company's special pride is its classicism, and the classic dance has for centuries been the special pride of Europe. What will happen when Europe observes this newest renaissance of its ancient ballet tradition?

We know that American dancers and choreographers have been respected in Europe for many years. Ballet Theatre's first trip to London in 1946 and its first European tour several years ago evoked admiration for the fine dramatic artistry of its dancers, the lively and touching American ballets and the American sense of humor that Ballet Theatre possesses so conspicuously. *Rodeo,* with its cowboys, and *Fancy Free,* with its gum-chewing sailors were immediately intelligible and likeable to Europeans, as they are to us; they revealed to them an aspect of the American character. Ballet Theatre's dancers were admired, too, for their classicism and they met the European test for classical dancing in the hardest way: by dancing the European classic ballets. But what they liked most about Ballet Theatre was what was American about it, what was distinctly different from themselves.

With the New York City Ballet the case is the other way round. The minstrel show ballet *Cakewalk* and the ingeniously musical comedy *Pied Piper* will confirm some of the European's happiest impressions of America, but what are they to think of the pure dance ballets like *Four Temperaments* and *Caracole* and other ballets that are as American as they are Russian, French and Italian? Will Europeans acknowledge that the excellence of American

(*continued on page* 34)

Descriptions of dance personalities are usually by writers, rarely by dancers. But Agnes de Mille is choreographer, dancer and writer. The vivid word-portraits she creates of her colleagues add a new dimension to the many pages previously written on the subject. The following excerpts from Miss de Mille's best-selling Dance To The Piper are of four friends who are also significant contemporary artists.

portraits of her CONTEMPORARIES

by agnes de mille

martha graham

• She is small — five foot three inches. On the stage she seems tall, gaunt and powerful. She looks starved, but her body is deceptively sturdy. She has probably the strongest back and thighs in the world. She has an instep under which you could run water, a clublike square-toed foot with a heel and arch of such flexibility and strength that she seems to use it like a pogo stick. . .

Her arms are long and inclined to be both brawny and scrawny; the hands are heartbreaking, contorted, work-worn, the hands of a washerwoman. All the drudgery and bitterness of her life have gone into her hands. These are the extremities, roped with veins and knotted in the joints, that seem to stream light when she lifts them in dance. . .

. . . It is the face one sees first and last, the eyes and voice that hold one. . . The shape of the face is Mongoloid with skin drawn taut over the bones. The cheeks are hollows. In the eye sockets, the great doelike orbs glow and blaze and darken as she speaks. . . The little nose is straight and delicate. The mouth is mobile, large and generally half-opened in a kind of dreamy receptivity. The skin of her glistening teeth, the skin of her lips, the skin of her cheeks and nose is all exposed and waiting with sensitive delight like the skin of an animal's face, or the surface of a plant as it bends toward light; every bit of surface breathing, listening, experiencing. The posture is just this, a delighted forward thrust that exposes the mouth. In more than one way she resembles Nefertiti, the long passionate neck, the queenly head, the bending, accepting, listening posture.

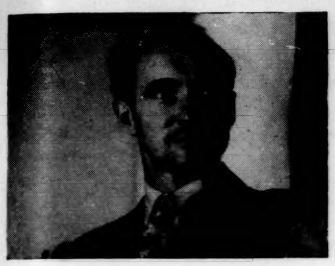
Her laughter is girlish and light. . . She has a sly wit that reminds one in its incisive perception of Jane Austen, or of Emily Dickinson whom she so greatly reveres. She loves pretty female things although she lives stripped to the wheels, and she manages to dress with great chic on an imperceptible budget. . . Her hair is black and straight as a horse's tail. Her voice is low, dark and rusky, clear and bodyless like most dancers'. Her speech — who shall describe Martha's speech? The breathless, halting search for the releasing word as she instructs a student, the miracle word she has always found. . .

No one can remember exactly what she says, the words escape because they are elliptical. She talks beyond logic. She leaps from one flame point to another. People leave her dazed, bewitched. Young men fall in love with her after every lunch date. Young women become votive vestals. . .

Everyone who could has always gone to her for advice . . . Having something of the quality of a nun or nurse, she has always given one of the sense of boundless strength, the reassurance that although the circumstances might be tragic or dismaying, they are not outside nature. . . To every boy and girl who entered her studio she has said something that has illumined the theater, so that it could never grow shabby or lusterless again. . .

Why could one believe her? Was it the sense of obsession in the face, or the sheer integrity of her life? One faced a woman who for better or worse never compromised, who, although she had known prolonged and bitter poverty, could not be bought or pushed or cajoled into toying with her principles. She was a brave and gallant creature. There are few such in the world, almost none in the theatre. One stood abashed and listened.

Reprinted from Dance To The Piper by Agnes de Mille by permission of Little, Brown & Co., Copyright 1952.



antony tudor

• Antony Tudor was British, fine-boned, quiet and thoughtful with characteristically wicked British humor. At the beginning he seemed self-effacing, endlessly patient, very slow to anger, gentle even. I got to learn that his temper when roused was something to fear . . .

I don't know how much formal education he had. He knew everything he needed to know for his work. He could read in French and German. He could play the piano excellently and often accompanied rehearsals. His understanding of music has set a new style in choreography. He always expressed himself articulately and could address an audience when need arose with wit and aplomb. In short, he is a man of parts, and he was when I met him. . .

I have said Antony's humor was sardonic; it was occasionally diabolic. He teased for teasing's sake. He also said just what he thought, always a shocking experience. But he retained the unqualified admiration of his pupils. Even as a sloppy, penniless, out-of-work young man dreaming around London, he commanded the total unquestioning respect of his dancers and their very great love. . .

In 1933, he was slow, gentle, diffident, humorous, courteous and much abused. He taught and composed for almost nothing, watched everything with remembering eyes and drank his tea quietly wrapped in his dreams of world ambition. He was a kind of hibernating carnivore.

helen b. morrison

sybil shearer

• Physically she presented the asexual aspect of a Renaissance angel, sensitive but not girlish, her face too strong for prettiness, her manner unbroken with the noble ease of an animal or a spirit. She might have stepped from any Botticelli fresco. She had the enigmatic smile, the airy magnificence, the unsexed purity and vigor of his heavenly youths. She was long-waisted and slender, with angelic long arms, hands that played the air like an instrument and the strong printless foot of God's messengers.

She was a visitor in my studio, a visitor in this world, and serene in dedication gave herself daily to the beloved work with the absorption and success of a fanatic. She was happy to be possessed entirely. Each dance became an act of faith.

She wore her hair — it hung straight from the temples. It was never for any occasion arranged. She combed it, and that was enough. She scorned powder and makeup of course, later even on the stage . . . She talked a lot, arguing eight or nine conflicting philosophies simultaneously and was very hopeful of the fourth dimension, urging me repeatedly to study this. But remembering my trouble with spherical trigonometry, I declined. Ray Bolger excepted, she was the greatest comedian I have ever seen dancing.

carmalita maracci

• She was very small, doll-like and compact. Her black hair was nailed, Spanish style, in a knot at the back of her head. I have said she was doll-like, but there was no hint of prettiness in the face. She had rather the head of a precocious monkey or a wicked marionette. Under the bald, hard round forehead, the eyes opened large and were flecked with yellow lights reminiscent of Graham's. The large mouth, peeled back from strong teeth, was aggressive and mobile. It was an angry little head, proud, taut and passionate — the head of a Spanish gypsy. She always held it curbed as though there were a bit in the mouth, the cords of her neck jutting out in strong, vertical lines. She looked under flickering lids as though she were about to bolt. . .

It is no ordinary experience to discover one evening that an intimate, a known, well-loved, daily companion has something close to genius and stands outside of the standards we set for ourselves. The person speaks with the usual voice, laughs with the ordinary expression and then, without transition or warning, becomes a figure of magic. I have known this experience three times, with Carmalita, Antony Tudor and Sybil Shearer. It is a humbling experience. It involves some of the fastest reorientation a person can be asked to make, and strong discretion because one is brought up sharp against the knowledge that the other fellow has known the score all along.

For years dancers have complained, regretted and nursed their television wounds. Nevertheless, television, a "natural" for dance, has brought work to hundreds of fine dancers, and plans more and more programs of excellent caliber.

This article by a young television enthusiast explodes with impatience over the slow maturation of the medium.

TELEVISION . . . . .

friend or fiend?

• "Tallchief can't do *that*," remarked a guest who was engrossed in what my television set had to offer a few nights ago. He was referring to some remarkable spins executed by a comely blonde dervish who had been introduced with the gleeful intelligence that she would make us dizzy. She made us dizzy. Leaning over an empty elevator shaft also has that effect. The New York City Ballet's ballerina does not make her audience feel that they have drunk too many cocktails. But acrobatics can induce the sensation.

The fact is that the coaxial cable had once again perpetrated the hoax that this was dance, good dance. The stereotyped tools of the dancer's art — leotard (which she filled admirably) and toe shoes, lent the myth authenticity. Ours is not the intention to quarrel with vaudeville. Vive Judy Garland, Japanese tumblers and Olsen and Johnson, but let's admit that it's vaudeville.

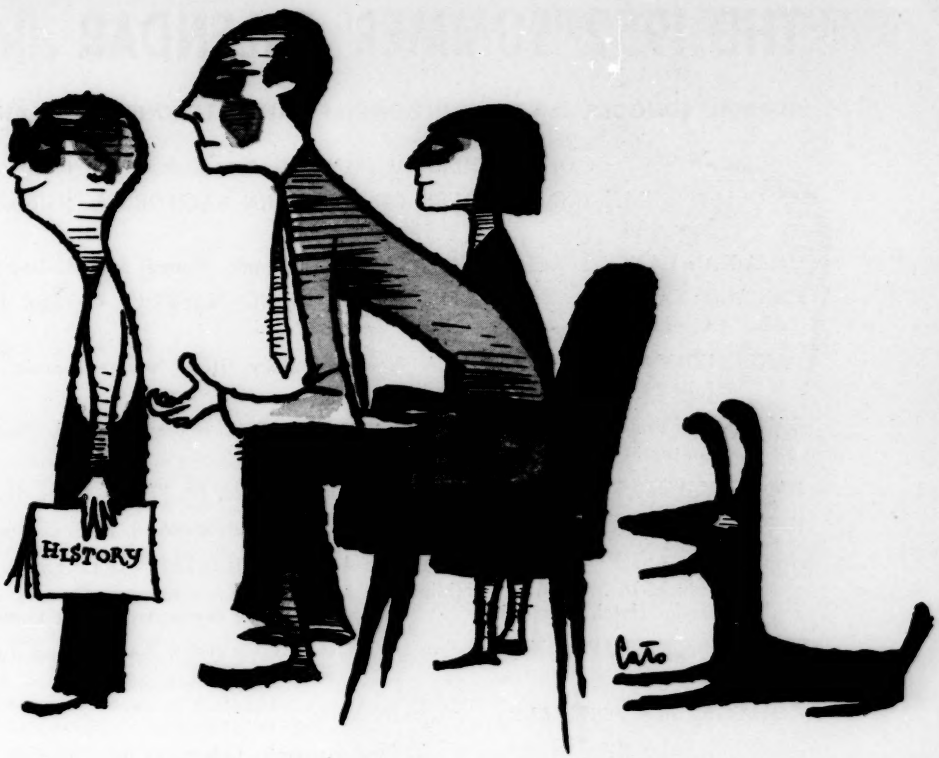
Television, in approximately five years of commercial existence, has done much entertaining and much edifying. But dance, which seemed to be a "natural" for the medium, has rarely been used at its best.

"America is the great canning country," Ruthanna Boris observed to this writer recently. "We grow wonderful things, squeeze the juice out of them and put them on ice." She was expressing a fear rampant in the field, that dance, too, is being canned and frozen by television, frozen, like some prices, at the level of many year ago. Tomato canneries, we are told, pick the best of the crop to package. Too often, the worst and the most mediocre of dancing is labelled for television consumption. Like a perfect vegetable immobilized in aspic for its appearance rather than its savour to the palate, dance is being gobbled up in the tasteless medium which holds it suspended for mass digestion. The propagation of such dance as ideal, or at least, representative, to television's vast and, we hope, pliable audience is frightening to serious dancers.

It might seem from this that serious dancers are all on the outside of television ready to pounce, non-constructively and selfishly, on its abundant mistakes. This is not the case.

At present there are at least half a dozen choreographers with imagination and integrity who are working regularly for television on production staffs of large programs. Others, who are notable outside the medium, — Pauline Koner, Valerie Bettis, George Balanchine, to name a few, have tackled its unique limitations. Soloists too numerous

by barbara frost



to list have concertized for the cameras, both adapting old works and creating new ones. Talks with scores of dancers who have worked for television have not yielded a single case of real resignation or complete despair. Rather, the prevailing spirit is one of hope, offset by varying degrees of dismay and frustration.

Why so morose, dear dancer? Because the pressure to produce and compete brought to bear by the new medium and those guiding its dollar-sign destiny, seems overwhelming.

The sponsor of one well known program does not permit his choreographer to use lifts, forbids male dancers to wear tights and frowns on floor work. All of these he labels "suggestive", believe it or not.

John Butler, who conceived the dancing for Menotti's opera, *Amahl and the Night Visitors*, until recently choreographed the Kate Smith Show. When that program was presented three afternoons a week Butler found himself racing against time to create a new five minute ballet every other day. But, at least he had a great deal of leeway in his choice of theme and music. When the show was rescheduled for an evening hour, competition from another large-scale variety program threatened, and the powers-that-be demanded more circumscribed material. Butler eventually left when Berg and De Falla were supplanted by Lehar and Herbert, and the attendant "rose bowers, hoop skirts and chandeliers."

James Starbuck, who is universally envied in his position as staff choreographer for Your Show of Shows, has probably more time, money and talent at his disposal than any of his colleagues. Like theirs, his background is one of serious training; Ballet Russe de Monte Carlo, and then an arduous, ill-paying apprenticeship while television dance took its first faltering steps. Still, Starbuck is beset with television's ubiquitous dilemma. He must create new dances every week, maintain the freshness of a debut performance, and attune the popular idiom demanded by the show to harmonize with his conscience's concept of good dance. Working in his favor are a camera director who knows something of dance (and therefore plans shots to best advantage) and a corps of 10 or 12, all of soloist stature.

While many dancers are unfamiliar with the use of the camera, and directors are equally uninformed about dance, television boasts personnel of over-all authority who know less than either. These abound on all levels, from the front office to the studio floor, with the result that they impede progress through their fear of what they don't know, or alter what is done until the choreographer's concept reaches the screen unrecognizably fragmented by mishandling, misinformation and meddling.

This situation, says CBS scenic design chief, prevailed in decor until of necessity, portions of cluttered sets were removed during each rehearsal until hit or miss, at last the

(*continued on page* 36)

THE 1952 SUMMER CALENDAR

NORMAL SCHOOLS and CONVENTIONS of DANCE TEACHERS' ORGANIZATIONS

AMERICAN SOCIETY OF TEACHERS OF DANCING, New York City, Hotel Astor, August 10-15

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA, Hollywood, Hollywood Roosevelt Hotel, June 6-10

CANADIAN DANCE TEACHERS' ASSOCIATION, Toronto, Normal School: June 27, 28, 29

CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS, Chicago, Hotel Sherman, Normal School: August 5-22, Convention: week of August 17

DANCE EDUCATORS OF AMERICA, New York City, Hotel Statler, Normal School: July 5-19, Convention: July 20-25

DANCE MASTERS OF AMERICA, Inc., New York City, Roosevelt Hotel, Normal School: July 28-August 1, Convention: week of August 3

DANCE MASTERS OF CALIFORNIA, Inc., San Francisco, St. Francis Hotel, June 30-July 4

DANCE TEACHERS CLUB OF BOSTON, Boston, Hotel Bradford, Normal School: August 25-29

NATIONAL ASSOCIATION OF DANCE AND AFFILIATED ARTISTS, Hollywood, Masonic Auditorium, July 12-18 . . . Dallas, Adolphus Hotel, July 24-30 . . . Chicago, Congress Hotel, August 2-8 . . . New York, Statler Hotel, August 10-16 . . . (all of these have concurrent Junior Conventions)

TEXAS ASSOCIATION OF TEACHERS OF DANCING, Galveston, Galvez Hotel, June 23-27

COLLEGES and FESTIVALS

BURNSVILLE SCHOOL OF FINE ARTS (Woman's College of the University of North Carolina) Greensboro, Virginia Moomaw, July 9-August 19

BLACK MOUNTAIN COLLEGE, Black Mountain, N. C., Katherine Litz, June 25-July 23; Merce Cunningham, July 24-August 22

COLORADO COLLEGE, Colorado Springs, Hanya Holm and Oliver Kostock, (part of 8 week Music Festival) June 16-August 8

CONNECTICUT COLLEGE, New London, Martha Graham, Jose Limon, etc. July 14-August 24; Festival: August 21, 22, 23 and 24

JACOBS PILLOW, UNIVERSITY OF THE DANCE, 6 week course beginning July 21; 9 week course beginning June 30. Festival performances each weekend

UNIVERSITY OF COLORADO, Boulder, June 16-July 22, Jean Erdman, concert July 17

UNIVERSITY OF WISCONSIN, Madison, Louise Kloepper, etc., July and August

SUMMER CAMPS and SCHOOLS

BAR HARBOR SUMMER DANCE SCHOOL, Bar Harbor, Maine, Angiola Sartorio, dir., July and August

GATEWAY THEATRE AND ACADEMY, Belport, L. I., July and August

INDIAN HILL MUSIC WORKSHOP, Stockbridge, Mass., Eve Gentry, July and August

NATIONAL MUSIC CAMP, Interlochen, Michigan, Frances B. Wright, dance dep't, July and August

PERRY MANSFIELD CAMP, Steamboat Springs, Colorado, Perry Mansfield, dir., July and August

BARBARA METTLER DANCE CAMP, Rock Ridge Farm, Meredith, New Hampshire, July 7-August 2

MICHIANA SUMMER THEATRE, Michigan City, Indiana, Laurent Novikoff, June 30-August 30th

SUMMER THEATRE AND SCHOOL, Monomet, Mass., Miriam Marmein, dir., July and August

VALLEY CAMP, WOLFEBORO, New Hampshire, Etta D. Johnson, dir., July and August

WILDERNESS BALLET CAMP, Algonquin Park, Canada, Rita Warne, dir. and Boris Volkoff, July and August

the spotlight falls on

La Esmeralda, *the first of a series of collector's items inspired by dance which we intend to present now and then. This 19th century steel engraving by Jazet is beautifully tinted by Steuben in antique greens and dull rose, and heightened with white tempera. It has recently been added to the budding collection of the San Francisco Archives and can be found in other collections. It is not very rare, but it is very lovely.*

The scene shows La Esmeralda, the gypsy girl, dancing at the wedding of the man she loves in vain. It is taken from the three act dramatic ballet of the same name, choreographed by Jules Perrot in 1844, and frequently danced by Carlotta Grisi and Fanny Elssler. Today La Esmeralda is performed only in Russia, where it has great popularity.

Haruhi Yokoyama, *Japanese dancer and choreographer who concludes her three month stay in the United States on May 15th. She has been here as part of the cultural exchange project sponsored by the Institute of International Education. Miss Yokoyama won the trip in a national competition as a result of her pioneer work in Japanese ballet. Her aim is towards the coordination of classic ballet with Japanese forms and themes. During her stay in New York she has been studying ballet, and in addition, modern, Spanish and choreography. In "Kappa", one of her Japanese ballets, she is the figure to the left, in the photo above. Miss Yokoyama's next work will be based on an old oriental fantasy.*

by doris hering

The hotly debated merits and demerits of the young British company evaluated according to their performances at the Warner Theatre in New York City from March 25th through April 6th.

Sadlers Wells Theatre Ballet

• The pretty little Sadler's Wells Theatre Ballet floated into New York on a wash of Sadler's Wells "sister company" publicity. As a result, it found itself being judged on an equal basis with the larger and older company, and it faced a $6 top in admission price. For that amount New Yorkers want spectacle in the grand manner, and the Sadler's Wells Theatre Ballet doesn't have it to offer.

Instead, they offer charm — the innocent charm of young people who can act and dance with the freshness of improvisation and the surety of good training. In ballets that suited them like Frederick Ashton's *Facade* and John Cranko's *Pastorale,* they had the candy box simplicity of a Sunday evening's sortie at the court of some Eighteenth Century monarch. One half expected to see a flicker of candles or hear the titter of ladies of the court as they responded to some choice bit of stage humor.

But unfortunately, the dancers were very often given unsuitable material like Ninette de Valois' moribund *The Haunted Ballroom* and frumpy boiled down versions of *The Nutcracker* and *Swan Lake.* These made them seem like a stock company that had just unfurled for a one-night stand.

When they appeared disadvantageously — which happened in about half of the fourteen ballets brought over from England — the fault could be placed squarely on a management that does not know the assets and limitations of its own company. Intelligent attention has been paid to the technical development of the dancers, and they have excellent stage deportment. But artistically they have been treated as a transient on the road to the big Sadler's Wells organization. Nobody seems to have definitely decided what the style of this little company is to be.

From what we could observe in the more flattering works, it is essentially a lyric organization with little semblance of the grand manner and no need to acquire it. The girls are pert, appealing, and have a pink-cheeked freshness. The men are small, compact, and lively. They look more virile than any group we've seen.

They have a definite dramatic flair that should be put to use in works of the scale and intensity of Tudor's *Lilac Garden.* In the realm of classic works only those that can be enhanced by small scale productions should be mounted. *Coppelia* falls into this category. *Swan Lake* and *Nutcracker* do not.

Complicated ballabiles or massed effects à la *Haunted Ballroom* and *Assembly Ball* are unflattering, for instead of taking advantage of the flexibility of a small roster of dancers, they attempt unsuccessfully to camouflage this.

Designers like Cecil Beaton, who needs lots of space for his fussy details, should be avoided in deference to designers like John Armstrong (*Facade*) and Osbert Lancaster (*Pineapple Poll*), who know how to use clear colors and sharp patterns to achieve a cardboard-like effect that is decorative rather than apologetic.

In the company's entire repertoire there was not a single ballet that had something really new or audacious to say in terms of movement. The most one could be thankful for were a sense of style in Ashton's *Les Rendezvous,* Cranko's *Pastorale,* and Celia Franca's *Khadra;* a feeling for theatrical effect and characterization in Cranko's *Harlequin in April;* and enchantingly fresh and vivid portrayals throughout.

By far their most integrated production was their three-act *Coppelia.* They made it seem like a leisurely excursion

in New York: 1952

performance drawings by russell hartley

down a sunny European country road and into the hearts of two appealing lovers — Swanilda and Frantz — or Elaine Fifield and Donald Britton.

Just when we'd thought that our own New York City Ballet had captured one of every type of ballerina in existence, along comes Elaine Fifield with a whole new combination of ingredients unified into a truly endearing performer. In appearance she is tiny with a well poised head and large, bright, doe-like eyes that give the impression of intelligence and alertness. She has long and elegant legs and arms. When she extends them in an arabesque or a *grande seconde,* she assumes a fascinating star-like appearance.

And Miss Fifield can dance! Her phrasing is natural and musical, and she has a delightful way of finishing turns that seems to catapult her into the next phrase on a single breath.

David Poole and Donald Britton also added much to the delight of *Coppelia.* As Frantz, Mr. Britton bounced through great cabrioles, and brisés and jetés with a boyish élan that seemed to come right out of the dramatic aspects of the role instead of being mere decoration. As Dr. Coppelius, Mr. Poole displayed the same distinction and finesse that colored all his mimed roles. And they ranged widely, from the crafty and somewhat pathetic old Coppelius, to the distinguished and tragic Master of Treginnis in *The Haunted Ballroom,* and to Jasper, the gauche little pot boy in *Pineapple Poll.*

Pineapple Poll is the much heralded ballet based upon Gilbert and Sullivan material that was composed by John Cranko especially for the Festival of Britain. It is a bright, clean cut little piece ideally suited to closing the evening. But that's no distinction, for most of their ballets fall into that category.

Cranko, the company's youngest choreographer (he is about twenty-six years old) may someday produce an important ballet. At the present time he shows facility and a sense of style. His *Beauty and the Beast,* a pas de deux for Patricia Miller and David Poole, had moments of tenderness, especially in Miss Miller's solo passages. But its psychological overtones were only vaguely integrated.

This same intellectual vagueness was apparent in Mr. Cranko's more ambitious *Harlequin in April.* The work was full of fragmentary thoughts on aspiration, rootlessness, attaining the unattainable, etc. The element that saved it from seeming pretentious was the youthful sincerity of its performance. The role of Harlequin, the eternal aspirant, was taken alternately by David Blair and Pirmin Trecu. Both did it with honesty and intensity. Patricia Miller, who resembles a Dresden shepherdess, was all softness and angelic innocence as Columbine.

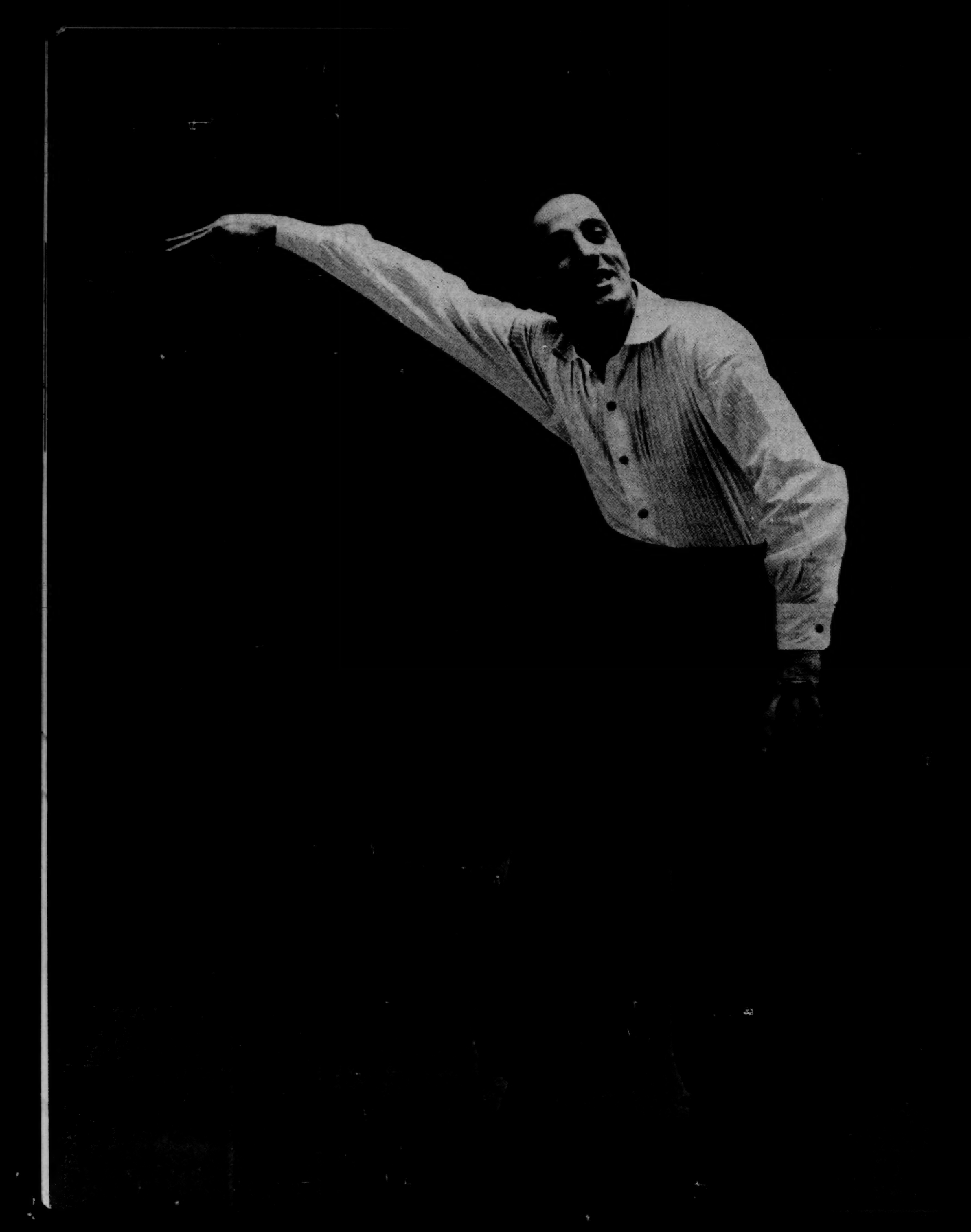
Stanley Holden, who portrayed the meddlesome Pierrot, is one of those gifted character dancers that England seems to turn out with consummate ease. Everything he touched, from Pierrot to the Gigolo in *Facade,* from the Elderly Gentleman in *Assembly Ball* to the hilarious, pathetic, sweet, foolish Mr. O'Reilly in *The Prospect Before Us,* had a quiet touch of humanity. He was never really a "character dancer." He was, instead, someone from the world of reality who had penetrated into the unreal, fantasy-tinged world of ballet.

Choreographer Cranko was also responsible for *Pastorale,* a Watteau-Fragonard styled piece about shepherds and their ladies gamboling and flirting and suffering ever so delicately. Danced to the Mozart Divertimento No. 2 in D, K. 131, and decorated in sunwashed pastels by Hugh Stevenson, the work caught the poignance of youth and nascent emotion with fluency, modesty, and not the slightest bit of coyness. It was a sort of all-star ballet with Patricia Miller, Pirmin Trecu, David Poole, David Blair, Elaine Fifield, and Svetlana Beriosova in leading roles. Only Miss Beriosova seemed somewhat out of key.

But then she seemed out of key in most of the works, for she is the only member of the company to perform in the grand manner. But as a technician she is superb with a smooth, fondant quality and a deceptively casual way of negotiating a musical phrase.

Miss Beriosova's most suitable role was probably that of the Lady in Love in Celia Franca's *Khadra,* for it required a sinuous remoteness. The ballet itself had much to

continued on page 41



by georgie tapps

"Your great art reminds me of Nijinsky and Chevalier." That's what Emil Ludwig said of Georgie Tapps. And it is true that something of the litheness of the great Russian and the debonair down-to-earthness of the French star mingle in the vibrant dancing of this artist in tap dance. DANCE Magazine is pleased to present a series of articles on tap technique (to which the following is an introduction) by George Tapps at the same time that he is breaking box-office records, appearing on nation-wide television programs, and winning the applause of those who love fine performance in any form of dance. Mr. Tapps, a charming, forthright man, is currently aroused over the state of tap throughout the country, so

georgie tapps speaks his mind

• I've known plenty of fellows who've had a smattering of tap study and a yen to get into the theatre. They complain bitterly because "Tap dancing is on the skids" . . . "Jobs are hard to get" . . . "There's no future in it" . . . etc., etc.

These are the same people who sneer at the idea of working hour after hour on tap technique, on new dances, on perfecting nuances. They bend over like apes when they dance; they do nothing with their arms but support the sleeves of their coats; they couldn't point a toe if the best job in the world awaited them. They don't understand the necessity of studying ballet along with tap. Basically, they have no real respect for tap as an art, as a great American contribution to the dance arts of the world. Down with these people, I say, they're not doing anybody any good!

And that goes for many teachers, too. I've seen hundreds of kids in audition. With pitiful techniques and sloppy routines, they try to make a go of it by putting on "personality." There is no attention paid to detail. Choreography and music are often so unrelated as to be actually antagonistic. Steps are thrown together with the mistaken idea that speed will make up for the lack of finesse (which it does not). The teachers must take a good deal of the responsibility for this unpreparedness.

With what lack of respect does a teacher present his material that a student can think that sueh poor stuff is dancing? Where is the careful working out of the fine points of a routine according to the individual requirements of each student? How can the teacher expect the student to make a living out of careless, artless work? The teacher must take more trouble, must learn more, and must impart more.

How else can they handle the unbelievably naive question of a multitude of mothers who all ask "How long will it take my child to get a good routine?" Teachers must be able to explain, convincingly, that before anything else the child must learn to dance . . . technique first, steps second, routines after that . . . and always remembering that ballet is vitally important to a tap dancer because it teaches the use of the arms, hands, head and body, and without the ability to use these parts freely and with authority, there is no dancing.

In the articles that follow I shall attempt to give the basic principles and exercises of tap technique. I trust they will be of especial use to teachers and students. This basic technique is necessary to good tap dancing.

A tap dancer must learn that his craft can become an art, as fine as ballet or any other, but that it takes the well-known sweat and tears. You can devote yourself to your work and be proud of it only if you know what you are doing. If you don't, you'll dance badly, and bad dancing in any form, never had, and doesn't deserve an audience.

The public doesn't have to be told about tap at this late date. There never has been a time when there were better opportunities or a greater audience for the art of tap dancing.

(to be continued in June)

At left: Georgie Tapps in a dramatic 1/10,000th of a second. Photo by Henry Parker

joe pilates, body builder for dancers

ann lauren

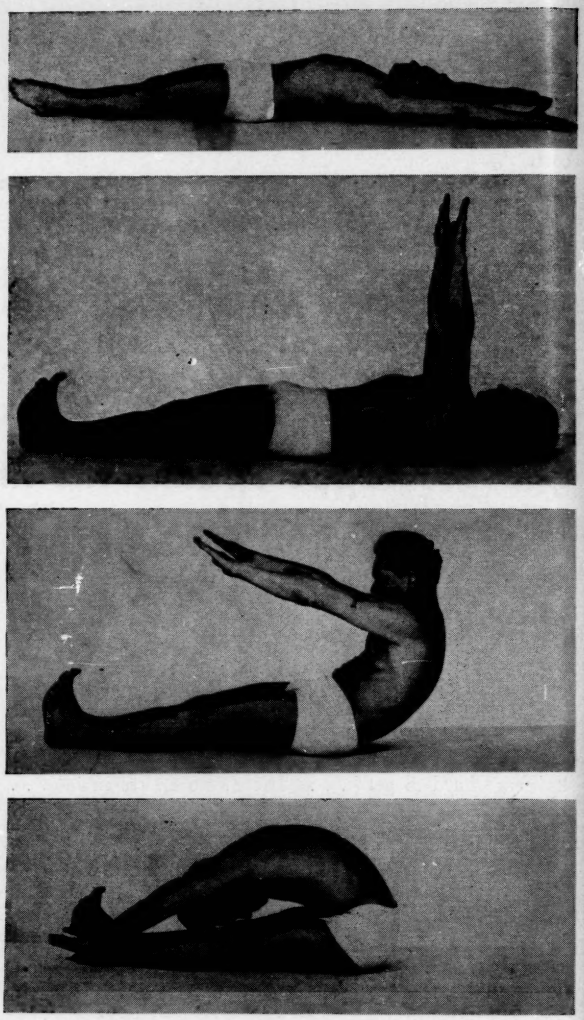
• Thousands of dance students throughout the country know Joe from having worked with him at Jacob's Pillow, where he's taught every summer for the past 10 years. For him, they have piled out of their spartan cots in the leafy Berkshire hills to start the day with the exacting and vitalizing exercises which are part of the Pilates System.

Among professional dancers, a sprained muscle, a tense back, in fact any dancer's ailment will elicit advice from another dancer in the form of "You'd better see Joe." For 35 years, among the famous and not-so-famous who have come regularly to him for help and for conditioning, are such well-known dance names as Ruth St. Denis and Ted Shawn, Ruth Page, Clifton Webb, Argentinita, Hanya Holm, Tanaquil LeClercq and Robert Helpmann.

When dancers want to get into good physical condition, or want to keep in good condition, they improve their muscle tone, strength and suppleness when they add Joe's work to their regular dance studies. In fact, many of his exercises are now included as part of the regular warm-up in classes of such famous teachers as Hanya Holm and Martha Graham, and such expensive beauty salons as those of Elizabeth Arden and Helen Rubenstein.

But, who is Joe? He is Joseph H. Pilates, German-born gymnast and creator of the Pilates System of body conditioning. He is 71 now, but belies his age with the vitality and enthusiasm of a man at least 20 years younger, proving his own theory that proper use of the body stimulates mental and spiritual health as well as proferring obvious physical advantages.

Time was when Mr. Pilates' work was strictly behind the scenes, but in recent years articles and pictures of him have appeared fairly frequently. The latest was several



(Illustrations and exercises by Joseph Pilates)

the roll-up

Position 1: Lie flat with entire body resting on floor (including small of back); arms overhead. Tense body. Do not bend arms or legs. Toes pointed.

Position 2: Begin inhaling slowly and bring arms (shoulder-wide) straight forward to right angle position. Toes pointed up.

Position 3: While still inhaling slowly, bend head forward and downward until chin touches chest. Then begin to exhale slowly as you start rolling upward and straight forward. Keep both legs against the floor as you slowly bring the back off the floor, vertebra by vertebra, especially in the lower back (see column at right). If you can't do it at first, let someone help you by holding your ankles down.

Position 4: While exhaling, slowly finish rolling forward until forehead touches legs. Arms stretched forward with palms on floor. Begin inhaling slowly and start to roll back, going through positions 3, 2, and then 1.

Repeat the foregoing 3 times, trying with each repetition not only to stretch the entire body more and more, but also to reach farther and farther straight forward as indicated.

Don't be discouraged if you can't do these excercises correctly at first. With patience and perseverance you will.

the hundred

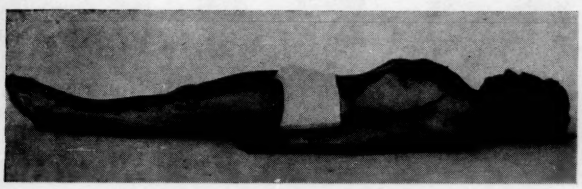
Position 1: Lie flat with body resting on mat or floor; no arch in back. Stretch arms forward, palms down, touching sides of body. Legs stretched, with knees locked and close together; toes forward and downward.

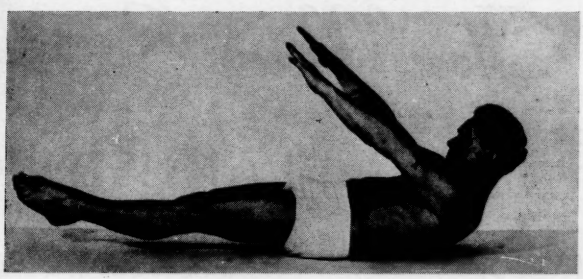
Position 2: Inhale slowly. Lift both feet about 2" above floor. Raise head with eyes focused on toes. Raise both arms about 6" or 8" above thighs.

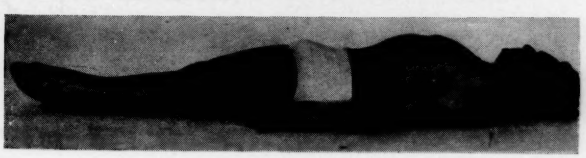
Position 3: Arms tensed. Raise and lower arms from shoulders only. Move them, without touching body, up and down in an arc of about 8". With every set of five up-and-downs, inhale slowly; with the following 5, exhale slowly; with the next 5, inhale, etc.

Position 4: Relax completely.

Begin with only 20 consecutive up-and-down arms movements. Gradually increase, in units of 5 additional movements each time, until a maximum of 100 movements is reached. Never exceed 100 movements.







pages in Life Magazine in connection with the training he is giving Roberta Peters, an outstanding young opera singer.

Ruth St. Denis, also in her seventies, and still dancing, can be seen working out regularly at the Pilates Studio whenever she is in New York. Of her teacher she says, "Fundamental to all normal and artistic expression of the body are certain basic principles and rules of beautiful human behavior, and I am convinced that Joe Pilates, in his long career as the refashioner of men and women, knows more, and practices what he knows on a demonstrable basis, than anyone with whom I have come in contact. Under his treatment not only is the body rebuilt and rejuvenated, but the mental and spiritual refreshment is beyond calculation."

We are very pleased to present, in this and following issues, principle exercises from the Pilates System, which, as its author points out, "should be done by every human being who suffers under the conditions of our civilization, but which are especially essential to dancers."

We hope you will save these exercises for your own album or bulletin board, and add each one to your repertoire as it appears. It is extremely important that all instructions be carried out carefully, especially those pertaining to breathing.

Mr. Pilates insists that over-fatiguing muscles is a very serious mistake, and he wishes his exercises to be done only the amount of times indicated. But, he advises, they should be done every day, or as regularly as possible. They are not at all easy to do, but they will become easier with practise. By the time the series is complete, if the reader has been doing the exercises regularly and adding new ones as they appear, he will have profited greatly, and will undoubtedly be a Pilates fan himself.

It should be noted that these are exercises for strength and endurance, not for balance, which is taken care of in dance floor work. They are all done while lying on the floor, or better, on a protective covering like a rug or mat over a floor or any other hard flat surface.

The non-standing position makes possible a great deal of valuable work for the spine. In *Return to Life*, the book by Mr. Pilates in which his system is explained, the author says, "In the reclining evercises be sure, wherever indicated, to keep your back, full length, pressed firmly against the mat or floor. When rising from the floor or lowering yourself to the floor, always do so with a rolling and unrolling motion, exactly in imitation of a wheel equipped with imaginary vertebrae, rolling forward and backward. Vertebra by vertebra try to unroll. These rolling and unrolling movements tend to gradually but surely restore the spine to its normal at-birth position with its corresponding flexibility. At the same time you are completely emptying and refilling your lungs to their full capacity. This admittedly requires persistence and earnest effort — but it is worth it!"

The time and effort you give this work will bring much gratification, health and strength. Thousands of Pilates' students will testify to that.

FRANCES BOWLING

LOLA MONTES

LOLA BRAVO

EVELYN LE MONE

MARIA SWOBODA

ALEXANDRA DANILOVA

TONI DE FELICE

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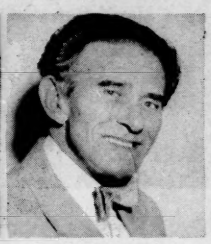
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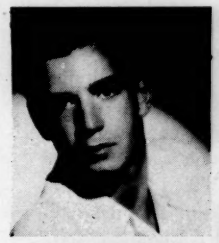
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National Association of Dance and Affiliated Artists, Inc.

International Headquarters

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young dancer section

bill galbraith

by eva desca

how to compose a Dance part II

• In the March issue we spoke about FORM as a basis for composing a dance. We also said that you want a reason for a dance, just as you have reasons for other things. You wear a winter coat. Why? Because it's cold. You hit someone. Why? Because you are angry. You laugh — because something is funny. There is always a reason. The reason for a dance is called its CONTENT.

What's the reason for the dance that Hansel and Gretel do after they have outsmarted the witch? They are free, and so they do a happy dance. What kind of dance would Cinderella's ugly sisters do when Cinderella's pretty little foot fits into the glass slipper? Certainly an angry dance because of their jealousy.

Think about the reason for the dance you want to do. Is it gay, or solemn, gentle or excited. Or, will it be about a gypsy, a soldier, a bird in flight? Whether it's a mood or a character behind the dance, it is the idea that will indicate to you the kinds of movements to use, and the speed with which to do them.

If you do a happy dance the "ings" (see March issue) will probably be fast and lively, and you may have skip*ping*, leap*ing*, or maybe quick little jump*ing* movements for your beginning, middle and end. If you choose a sad dance it may have heavy, slow movements, — perhaps fall*ing*, lean*ing*, gradually extend*ing* your leg, or lift*ing* your arms.

Or, if you decide on a dance about Paul Bunyan, you might use strid*ing*, chopp*ing* (of wood) and pull*ing* (of trees), all done in a very exaggerated manner, as would be fitting for a man of his exaggerated size.

Now *I* am going to do a dance again, and we decide it shall be about being frightened.

I start with a slow pounding rhythm in my hands. As the fear gets stronger the movement starts twisting me from one direction to another. The rhythm gets faster and faster until the dance ends in the jitters and my whole body is shaking. The CONTENT has made me decide on the movements, which were 1) pounding, 2) twisting, 3) shaking.

What I've just danced can be done alone or with an accompanist who improvises along with the dancer. But, so many of us want to dance to music that is already composed.

You listen to some music on the radio and you feel like dancing. It inspires you. Good! Go out and buy the record and play it over and over again. If you listen closely you will discover the FORM of the music (beginning, middle and end). It may have chorus, a verse and a chorus, as most folk and popular songs do. That is the ABA form of which we spoke before.

You listen to the music many times. How does it make you feel? What is its mood? That's the same as saying, "What is its content?" If the music is a blues it probably makes you feel unhappy and your movements will be sad. The music also tells you how fast or slow or sharp or smooth your movements can be.

We have no space now to talk of TEMPO and DYNAMICS. But, if you have learned that every dance has a beginning, a middle and an end, and that a dance has content (a feeling or an idea), then you have already learned to give yourself much pleasure because you can compose a dance.

the story of LESLIE CARON

by bill wing

• Mme. Olga Preobrajenska, former ballerina of the Marinsky Theatre saw 9 year old Leslie Caron dance at a children's performance in Paris in 1941, and was impressed by the graceful child with the pixie face. The teacher of so many famous young ballerinas, including the original "baby ballerinas" Toumanova and Baronova, brought the little girl to her studio, and as Leslie remembers it, said, "It will take time, but you will get there."

It has taken time, but not very much, and Leslie is now a familiar and beloved figure to millions of movie-goers, admired for her delightful debut in An American in Paris, with Glory Alley and Mademoiselle about to show her talents again. The days of starvation in France during the Nazi occupation are over, and she is dancing, and hopes to, she says ". . . until I am too old to walk."

Because her mother was an American dancer who appeared in several Broadway shows, Leslie has had the advantage of both her mother's interest, and the opportunity to be bilingual. Both have proven of great value. Her father is a French apothecary. The family lived in Paris until the German occupation and then went to Leslie's grandparents in Cannes, where she resumed her education at a convent.

During the war, like the majority of French youth, she suffered from malnutrition and later, anemia. She was often absent from school, and even worse, from her beginning ballet lessons because she was too hungry and too fragile to take class. But after her return to Paris and the winning of an audition which led to her being seen by Mme. Preobrajenska, she did her school work with a private tutor so as to have more time for ballet.

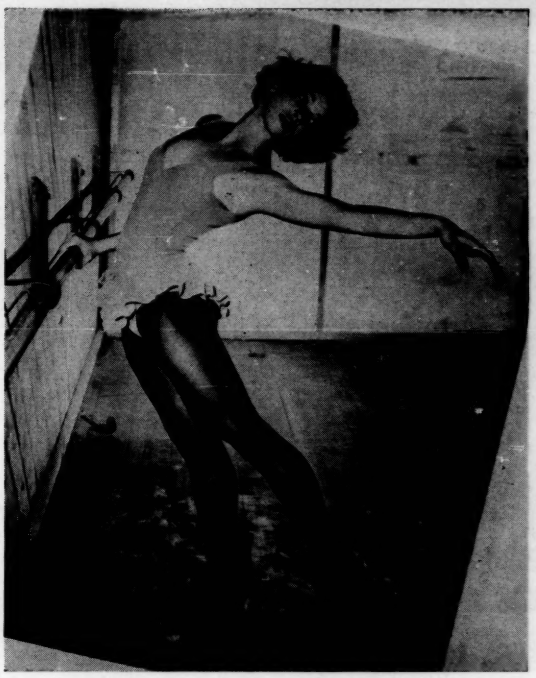
However, there was a problem. Leslie's grandparents, whom she loved very much, took a strong stand against the idea of a child of their family becoming a professional dancer. There were crises and conferences. At last it was decided that Leslie was to make the final decision and the family would stand by her no matter what it was.

"I was cold and hot, and red and green and blue all at once," she remembers, "Everybody was being nice, but it was my decision to make and it made me feel small, like a glass of water in the ocean . . . all gobbled up!"

Leslie made her decision. Without having ever seen an adult ballet performance, she devoted her foreseeable future to its trials, disappointments and possible successes.

Years of study, practise, exercise and resolution began. It was a strain on the emotions as much as on the body. Leslie found that the friends of her childhood drifted away. There was no common ground for the exchange of ideas, jokes, parties and troubles between the girl who ate, slept and breathed ballet and her convent-going friends of other days.

At 15, she was dancing solo bits for Roland Petit's Ballet des Champs Elysees. David Lichine saw her and invited



her to do the leading role of The Sphinx in his new ballet "La Recontre". On the opening night, at eight o'clock, she was unknown. By eleven that evening, she was the toast of Paris.

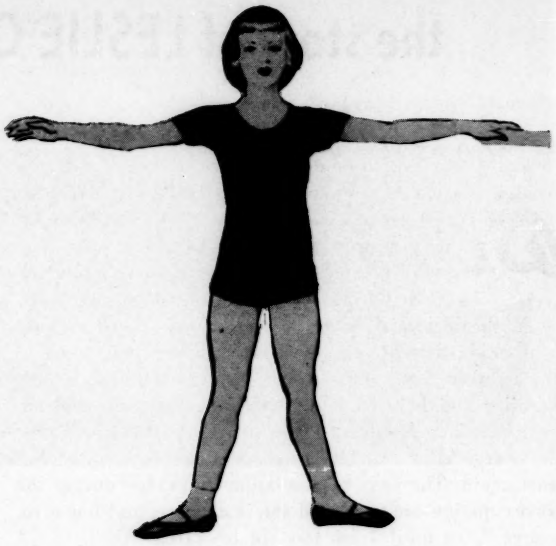
For the next two years she toured Europe and Asia with the Ballet des Champs Elysees, appearing in Egypt, Greece, Holland, Scotland, England, Belgium, Switzerland and Germany, giving command performances before the King of Egypt and the Queens of England and Greece.

In 1948, when she was 16, Gene Kelly was visiting Paris. He went backstage after the ballet to compliment the young star, but, Leslie, extremely shy, heard him ask to be presented, and hurried home before he had a chance to see her.

When Kelly went to Paris again in 1950 to find a French girl to play opposite him in An American in Paris he looked her up and suggested she test for the part. She did. The test was flown to Hollywood. The rest is history.

In September of 1951 she married George Hormel, II, a handsome musician who is also the heir to a great fortune.

Good fortune of all kinds are now Leslie's, especially since none of this is turning her head, and she is practising and dancing as hard and as seriously as ever.



young dancer section

review: the CHILD IN BALLET

• It hardly seems possible, but is undeniable that until 1951 there was a serious paucity of American books about dance which were written expressly for children. There are, of course, numerous biographies, histories and manuals, which although not written for young people, may be read with pleasure and profit by them. But it seems that within the past year publishers have discovered that the dance is among us and that youthful dance students and enthusiasts are an eager public who want books written for them.

The Child in Ballet by Michael Nicholoff and Ray Williams (Colonial Offset Co., Inc. . . $3.50) is the fourth book about dance for young people to appear this year. A fifth is on its way, and there are more to come. Two of the five are fiction woven with fact; *Student Dancer* and the not-yet-published *Ballet in the Barn* are both by Regina Woody, ex-dancer and successful writer of children's books. The second book is the direct result of the happy response to the first.

Let's Go To The Ballet by Dorothy Samuelson is less for the fervent enthusiast and more for the youthful layman. It tells something of the mechanics of backstage and introduces the reader to several dance personalities.

Ballet for Beginners by Nancy Draper and Margaret Atkinson has had a great success and deserves it. It is akin to *The Child in Ballet* in that it is directed to the beginning ballet student and gives information about the technique of ballet and home practise. Besides, it gives a good deal of excellent information about dance terms, stories of ballets and dance history.

The Child in Ballet has no such diversions. It is a neatly designed technique book with unusually nice black and white illustrations. It's purpose is clearly to give an elementary ballet student aid in learning technique. Mr. Nicholoff, formerly a member of Pavlova's company, now runs a large ballet school in Baltimore.

The book consists of exercises, explained in a manner so clear as to be read and used by anyone over eight or ten. Starting with plié it carefully adds exercise to exercise in the form of two lessons. Each lesson is actually a year's work, so that by the end of the book, and of the two lessons, two year's work have been completed.

The mood is serious but pleasant and each excercise is written as if the teacher were giving instruction to his pupil, suggestions and cautions being presented along with the technical description.

As the author says in his foreword, "There is no way to learn dancing except dancing, but this book is intended to be an acompaniment to the child who is taking ballet, perhaps once a week, and would like to have a guide to practising at home."

The book succeeds very nicely in the fulfillment of its intention.

Lina Evans

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N.Y.C. Ballet Abroad

continued from page 15

dancers make such ballets possible? Will they permit American dancers to be non-American and just simply—great dancers? It is interesting to guess.

We should remember that in the Paris of May, 1929, *Prodigal Son* was Serge Lifar's *gloire*. Parisians in May, 1952, will recall this as they watch Jerome Robbins and Francisco Moncion and Hugh Laing dance this ballet. I mention *Prodigal Son* and its history because many of the New York City Ballet's works will similarly appear familiar to Europeans, and at the same time strange: familiar because of their classical vocabulary; strange because of the fresh ingenuity with which this vocabulary is used in younger hands. Perhaps there will be a temptation to say that Americans don't know how to handle European equipment.

It would be unfortunate if this were said, but it would be natural. It used to be that to succeed absolutely, an American dancer had to succeed in Europe. Now that is no longer true. American companies like Ballet Theatre and the New York City Ballet have shown us that our own dancers can succeed in Europe's way, and even extend that way to new limits Europe has not dreamed of. This is the lesson of New York City Ballet's *Swan Lake*. But this has been a recent discovery with us and it might be unreasonable of us to expect others to agree. Nobody likes to be told that the shoe is on the other foot.

The New York City Ballet is in the position of not having to be "American" to be good in foreign eyes. It is our first company to meet Europe on Europe's own terms. It does now boast of being a great American company (although it is proud of that, too) so much as it recognizes that it is a representative of ballet, the great international art.

It is important that George Balanchine and Lincoln Kirstein have surrounded and embellished Balanchine's classic ballets with diverse works by Robbins, Tudor, Boris, Bollender, Dollar and Ashton. With such representation, Europe will have a chance to see, in one repertory and with one group of dancers, a superb company which, like theirs, has matured under one director, in one ballet school and on one stage. And, in a repertory with a rigorous, classical base.

Perhaps they will acknowledge this. Perhaps they will see, as we begin to, that George Balanchine, who was trained in Russia, has helped create, with his company in America, a great new age in ballet; the situation is not unlike what the Frenchman, Marius Petipa effected at the Russian Imperial Theatre almost a hundred years ago.

We expect that the New York City Ballet will convince Europe with the most eloquent diplomacy possible: it will acknowledge its great debt to Europe by offering it a great gift.

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TELEVISION . . .

continued from page 19

idea of a simple set was established. When television recognizes the need for consultants with specific knowledge, both dance and television will assuredly benefit.

Butler is another who is waiting, riding it out until, he hopes, he and other dancers who are employed to "do" a dance, really have complete authority over how it is done. Young dancers with young ideas may eventually replace the many hacks who are the final plague to honest television-minded dancers. Everywhere, everywhere, are the slendarizing salon, the uncoordinated tots, vaudeville and supper club fare in capsule form, and the dervishes — wooing sponsors and public alike away from solid, inventive work, which is just as entertaining. When the disparity between the two types of entertainment is clear-cut there is no point to quibbling. But, the invasion is on when the corps is called "chorus", and the "routine", the "act", and the "production number" become part of the choreographer's vocabulary.

Loyalty, in the meantime, hangs in the balance. The new medium has given dancers more work, and consequently more money for food, doctor's bills and study. Economically, it's undoubtedly a good thing, at present. The future may not be so rosy. If good dancers disregard it, if those working in television end by taking the easy way and directing their energies to crinoline cadenzas and overstated pantomime, this level of dance will be perpetuated throughout the country by the infernal machine until the public has no palate for good dance and the recital halls are empty. On the other hand, this is the first intimate glimpse of dance for thousands of people. Perhaps we can trust in improvement in the taste of the public.

The technical limitations of television dance and how to handle them are the subject of much conversation and experimentation among those working in it. There are two basic approaches to how dance should be photographed. One is to transpose dance as it exists on the stage. The other is to conceive dance strictly in terms of the television camera. A third approach skirts the problem by working for carefully prepared dance films.

Champion of the first of these methods (what she describes as "television's role as reporter"), Ruthanna Boris urges, "Mount one camera in the theatre mezzanine and photograph the entire work. Ballet was not created to be seen chopped up." For this reason she objected to the "gimmick" treatment (such as deliberate distortion of perspective) given her recent ballet in Candle of St. Jude. The most persuasive argument for the straight recording approach is one often echoed in television, but seldom put into practice: since a dance is a form which makes drastic use of space, it is as important for the viewer to see the space that is not being used, as to see that which is. At the thought of any open

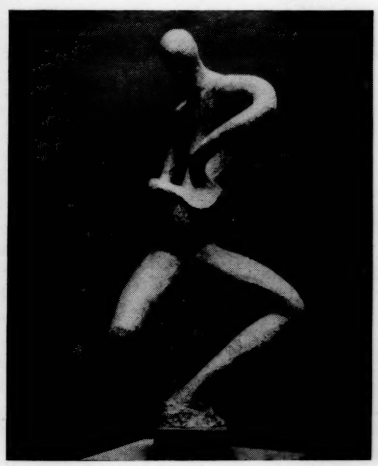
space on the screen, however, most directors go into shock and rush reinforcements to the scene. (There is an opposing contingent which says that since screens are so small, group dancers seen in space are merely specks in a pattern. This does not discourage the enthusiasts of dance in space.)

The second approach is the use of the technique of the cameras to turn the seeming limitations of television into aids and assets, and the enthusiasts for this idea are many. Jackson Green, of CBS-TV, feels that the camera can enhance dance created for it. He mentions superimposition, rear screen projection, and framing techniques, to cite a few possible innovations in mounting a dance. The camera can emphasize a style and underscore a mood by camera angles and lighting in a way impossible in the theatre, and he, and many others, believe that it is the function of the medium to create a new kind of dance.

The pitfalls are an emphasis on pantomime and grotesquely programmatic little stories. Or, a camera director who, in a fine fettle of virtuosity plays upon the viewer's eyesight with an arpeggio of disconnected little glimpses which drive even the hardiest enthusiast to warm compresses, and the choreographer to misery.

The camera, unimpeded by sight lines, can be used from many different views—as many as seven have been used on a dance, and careful judgment and knowledge makes feasible fascinating possibilities. As long as experimentation continues there are bound to be failures, but some good has resulted and more can be expected.

Despite what it has done wrong and what it has done well with the dance, television, as the most compelling communication medium of the times, can and should do more. A language must be found to communicate with both the untutored and the cognoscenti, the waiting audience for whom patience is often an elusive virtue.



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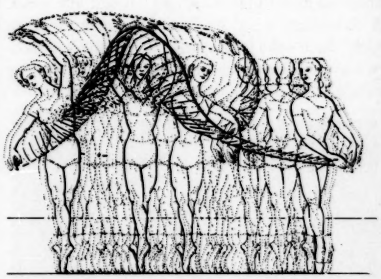
24 varieties of

"Step-tip-toe," the six year old repeats. "Back, side, front," is explained to her older sister, and then—more difficult—"front, side, back." Then, almost before she can say "dessous-dessus," the ballet dancer must also learn "devant" and "derrrière," and "en avant" and "en arrière," and "en tournant"—in fact, an almost endless variety of pas de bourrés. Almost, but not quite. There are just twenty-four classic varieties of pas de bourrée. They can be smooth and lyrical or sharp and dramatic. But they are still pas de bourrées: basically, step-tip-toe.

The pas de bourrée is one of the oldest steps known to classic ballet, having been used with undiminishing frequency since the seventeenth century. One of the earliest descriptions of pas de bourrée is the elaborate one given by Pierre Rameau in THE DANCING MASTER in 1725. The ballet student will quickly recognize Rameau's pas de bourrée, or fleuret, dessus and dessous: "supposing the right foot to be in the first position, you bend the left knee, opening the knees, then, keeping the knees bent, you cross the right



Space Development of a Pas de Bourree by Carlos Dyer from *The Classic Ballet.* By permission of Alfred A. Knopf, Copyright 1952.

foot in the fifth position front and rise *sur la demi-pointe.* Then you open the left foot to the second position and cross the right in the fifth position back, which completes the *pas.*"

Rameau also describes a pas de bourrée en avant, en arrière, de cote, en tournant—

CONNOISSEUR'S CORNER:

pas de bourree

by selma jeanne cohen

and a number of others. All in all, an imposing array of varieties for the early eighteenth century when ballet was just beginning to emerge as a systematized art. To flourish in so many forms so early, the pas de bourrée must have had an early start.

Precisely how early it was we cannot tell. Rameau informs us that the step is taken from the Bourrée which came from Auvergne —a province in central France. We do know that the original Bourrée was far removed from the refinement of ballet. It was, in the early sixteenth century, a rustic clog dance which employed stamping, clapping, and shouting. The peasant women began the dance in a line facing the line of their partners, and the dance consisted of one line advancing toward the other and then withdrawing, and then the other line repeating the figure. The basic step, which had two counts, consisted of a plié on one leg while the other crossed in front of it, this move being followed by an elevé on the first leg.

The Bourrée was transported to the French court in the seventeenth century. There, as a social dance, it is said to have been performed with many crossing steps—crossing (back or front, under or over) being still a characteristic feature of the step we know today. To the vigorous peasant dance of the Auvergne, society gave form and restraint. The basic bourrée step became a three beat movement (which it has remained), but the crossing feature of the original two beat step was kept intact.

By Rameau's time there were numerous established forms of pas de bourrée each with a recognized name to be learned by any one desiring proficiency in the social graces. For pas de bourrée had, as yet, nothing to do with the theatre. But when ballet began, it was danced by the ladies and gentlemen of the court who were well acquainted with ballroom dancing. The first ballet masters naturally wanted to use steps that these nonprofessional dancers could learn without too much difficulty and, therefore, they found it wise to base their choreography on the common figures of contemporary social dance. So pas de bourrée got into ballet. And it stayed there.

However, some metamorphoses occurred within the two centuries that followed. While the original formal type of pas de bourrée was marked by two features, the three beat-three step pattern and the crossing of the feet, these two characteristics were sometimes isolated, and one or the other came to serve as sufficient identification of pas de bourrée. Thus, the three running steps, often used preceeding a grand jeté or tour jeté, are called "pas de bourrée" though no crossing is involved. What we usually call simply "bourrée" on pointe (it is strictly "pas de bourrée couru") retains the distinguishing crossing of the feet in fifth position, but is a continuous stepping with no pattern of groups of three. A freer pas de bourrée couru, by using a straight rather than a turned out position, has lost even the crossing feature that linked it with its ancestral type.

(*continued on page* 40)

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pas de bourree

continued from page 39

Variations on the basic twenty-four have been frequently introduced. For instance, even the simple pas de bourrée dessous (back, side, front) may be performed by moving through a pure second position on the second count or may be taken with the working foot lifted sharply to passé each time. The latter version, attributed to nineteenth century Italy, gives a more staccato effect and calls more attention to the details of the step. But pas de bourrée may also be a transitional step—a means of changing feet, a preparation for a big jump or series of turns, a mode of finishing a phrase. In these cases pas de bourrée has an unobtrusive smoothness that makes it an excellent instrument for linking together other dance elements. Whether brilliantly highlighted or subtly subordinated, pas de bourrée is always important.

Pas de bourrée couru is subject to many variations. It may be done with both knees bent or both straight or with the front knee straight and the back bent. It may be varied in direction and in tempo. Often it is used to give the impression that the dancer is skimming or floating over the stage. Almost all of Pavlova's "Dying Swan" was composed of this type of pas de bourrée. Fokine, who choreographed the dance for her, also used this step for the Chiarna episode in CARNIVAL where three young girls perform a pas de trois of great lyric beauty, creating lovely patterns with their arms while their feet keep up a continuous flow of pas de bourrée.

What is the best form of pas de bourrée? That which best suits the mood of the particular dance. The finished artist should be able to do all types with equal facility, so that she can use whichever variety best serves her particular needs at a particular time. The only incorrect pas de bourrée is the one which fails to contribute to the total effect—a brisk pas de bourrée when a tranquil feeling is intended or a delicate pas de bourrée when a strong masculine character is desired. With its twenty-four varieties and their variations, the pas de bourrée can reflect many moods.

The Auvergne peasant, were he to see a dainty pas de bourrée couru would surely disclaim any connection between it and his stamping, shouting Bourree. But the connection is there. And if he should wish to see a more earthy adaptation, let him look to some of the more vigorous varieties within the realm of classic ballet. But let him look also to the Italian tarantella, the Polish mazurka, and the Spanish jota, for there he will see additional versions of pas de bourrée. Let

him look at tap dancing and at jive. There, too, he will find pas de bourrée—a step so practical and so versatile that it cannot be kept within the bounds of any single dance form.

sadler's wells theatre ballet

continued from page 23

recommend it. It was a series of divertissements danced to music from Belshazzar's Feast by Sibelius, and loosely tied together by the presence of Khadra, an eager young girl watching life swirl about her. The dancing was lightly stylized, but in the hands of a more daring choreographer could have achieved the sharp clarity of the Persian miniatures upon which it was based. Honor Frost's decor and costumes, with their wild melange of seemingly incongruous colors and architectural patterns, were the high point of the production.

Sheilah O'Reilly, took the leading role of Khadra and brought to it a lively naivete. Miss O'Reilly is one of a roster of secondary dancers, which includes Stella Claire, Pauline Harrop, and Maryon Lane, all of whom have much more individuality than dancers of a comparable rank in larger companies.

On a par with *Khadra* and *Pastorale* in terms of suitability for this company was Frederick Ashton's dainty filigree of classic ballet called *Les Rendezvous*. Based upon gracious meetings and strolling in a park, the ballet was all froth and delicate tracery. There were all sorts of wonderful dancing surprises in its solos, pas de deux, and larger variations. Six men bounded happily from place to place like chessmen; two men and a girl performed the quickest emboités we've ever seen; there was a male solo that really looked different from the usual entrechats-and-jetés; and the female solo was like quicksilver in its sudden reversals of direction and pert flicks of the wrist. We saw both Donald Britton and Pirmin Trecu dance the leading male role. Britton had boyishness and bounce, and Trecu had the smoldering, slightly disdainful quality that gave all of his characterizations a special tartness and flavor.

Miss Fifield as the girl soloist was all lilt and sunlight, sweetness and fleetness. In fact, sweetness and fleetness might be called the principal characteristics of this company. But they also can act, and they desperately need good serious ballets to offset the froth and foam. For it's a shame to dissipate the ballon of the boys and fade the pink cheeks of the girls with ballets that say nothing, mean nothing, and do not stay in the spectator's mind (and certainly not his heart) even as far as the theatre door.

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STUDIO MANAGEMENT:

at the bottom of it all, — THE STUDIO FLOOR

by toni holmstock

• There are as many opinions regarding the ideal dance floor and its care as there are regarding the upbringing of children. So we decided to look into this all important matter concerning the dance studio owner, teacher and/or dancer. Having consulted with architects, building engineers, contractors, dancers and owners we came up with a few salient facts.

Most of us know what should be done, but are not always in a position to do the right thing. Either it is a matter of time or expense, so we settle for what we think is the easiest way out. We have news for you! It isn't usually.

Are you one to boast about your floor because it is really ideal for dance classes, or just because you are stuck with it? Is there such a thing as an ideal dance floor for all types of dancing—ballet, tap, modern, ballroom? Do you know how to get the best use and longest wear out of what you have? How often have students complained—"It's too slick", "It's too slow", "It's dirty", "There's too much rosin", "There's not enough rosin" —and this, all in one day?

Let us establish the fact that most of us are stuck with a floor, in almost every case not meant for classes or practice. Also that there is no such animal as an ideal floor for every type of dance. There is absolutely no known floor or treatment which will chameleon-like change to suit the ballet, the tap, the modern and the ball room dancer. The Ideal? 1) Separate rooms for each type. 2) A platform which can be put down to be used for ball room or tap dancing, if ballet is the predominant type of dancing at your studio, or vice versa.

But this of course implies space for storage and two strong-armed men to handle it, or is it that you have Super Man on your faculty? The best possible floor for dancing is a good maple. It is the manner in which you treat it that makes it good for ballet, modern, ballroom or tap. If you are thinking of building you can start off right. If not, we will begin with step two. That is, scrape down to the clear wood with a sanding machine. Use of a filler is optional. The most important factor in the preparation and care of your floor is an electric floor polisher which can be used for both cleaning, and polishing and when necessary, waxing. There are small ones on the market and it is well worth the investment. It pays off in time and energy and helps you achieve what you want in a really good floor for dancing.

To clean or polish, the consensus of authoritative opinion is the use of a fine #2 steel wool for cleaning. Once you have a clean floor, sprinkle a quantity (not too much) of

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rosin (for ballet) and work into the floor with your polisher just a bit. It is generally agreed that most studios use too much rosin. So much for the ballet floor.

The modern dancer prefers a clean, hard, smooth floor. Wherever possible linoleum is apparently preferred, but this kind of covering limits the use of the space to modern work. Therefore, the clean wood floor (unsplintered) is advisable. The tap dancer is none too kind to any floor, but if you have your little electric polisher-helper this is not too serious a problem. The ballroom dancer wants a nicely waxed floor. There again the polisher is a handy gadget to apply a coat of wax and polish off with a nice gloss.

Or, if you are serious about a platform for ballroom work, have one built of 1¾" x 1" floor boards and set your waxing machine to it.

There are some very serious "DON'TS" in the care of a wooden floor. NEVER, Never, never wash it! (Yes, we *have* heard the rosin versus water method. Rosin was not known at one time and water was and in some cases is still used). What the soap and water process of cleaning does to wood shouldn't happen to a floor. How often to your knowledge has a floor been washed absolutely clean of dirt *and* soap? Usually the dirty water dries right into the wood (unless of course you are so set up that you can hose the floor down like a ship's deck—a yacht owner turned dance teacher—anyone?) Then when the floor is used it is slick and your students pile on the rosin which in turn collects more dirt and before you know it, poor old, felled, cut, floored tree needs washing again.

The answer? #2 cleaning steel wool once every two months. Period. Do you know how often you need do anything more? Scrape it once in five years!

You wouldn't dream of washing your furniture down with buckets of soap water. Don't do it to your floor. The steel wool will do the work of cleaning and smoothing. If you are not able for one reason or another to use an electric machine, the energy expended on scrubbing or mopping can be put to better use less frequently, by the use of steel wool applied by hand and elbow grease.

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notes on television . . .

Amahl and The Night Visitors, the Gian Carlo Menotti one-act opera which had great success at Christmas time, was repeated by NBC-TV on Easter Sunday, April 13th. Choreographer John Butler danced the role created by Nicolas Magallanes. Mary Hinkson, of the Martha Graham company, danced Melissa Hayden's role. Glenn Tetley repeated his part. The choreography took on a slightly different flavor because of the modern dancer replacements. And, once more it was a great success, and is scheduled to appear at appropriate times in the future.

Amahl has also been taken into the repertoire of the New York City Opera Co. on a twin bill with Menotti's The Old Maid and The Thief.

News of filmed TV programs (to be seen in San Francisco, Los Angeles, San Diego, Seattle, Salt Lake City and Phoenix) make us hope that somebody will get round to showing the films on the east coast, too. Maybe this will be our opportunity to get acquainted with the excellent but far-away company . . . Others to participate in the programs, sponsored by Standard Oil of California, are Marquita and her Spanish group, and Ronnie Meier. Lew Christensen and James Graham-Lujan are the choreographers for the series.

Michel Baronoff, CBS-TV scenic designer, is the father of Irina Baronova . . . Jimmy Starbuck is off to the West Coast after the Show of Shows signs off for the summer on the 31st of May . . . the CBS Workshop, a non-commercial experimental group which has several full length dance programs under consideration, has closed up shop until Fall . . . Hoctor and Byrd are planning to film vignettes in dance with authentic European backgrounds, for a fall series of TV shows. They left for France on the 17th of April.

B. F. Z.

Glenn Tetley, Mary Hinkson and choreographer John Butler in "Amahl and The Night Visitors." Photo by Fred Hermanski.

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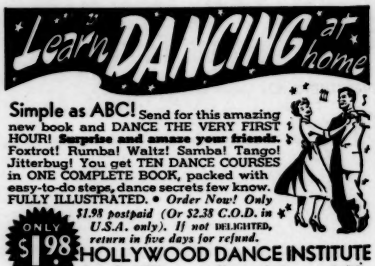
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season in review

continued from page 10

When Antony Tudor's LA GLOIRE, was premiered, it was a cumbersome, unclear dramatic work greatly overpowered by its score (Beethoven's Egmont, Cariolanus, and Leonore overtures). But when we saw it ten days later, the work had begun to make sense — good sense. And it bids fair to becoming a noble commentary on the "All About Eve" theme of the aging actress who must yield to the insistent grasp of time as represented by her predatory understudy.

The ballet with Nora Kaye as "La Gloire" (the divine Sarah?) constantly threaded back and forth from dressing room to wings to stage in a State Theatre. The space transitions were accomplished by an ingenious set of classically decorated "legs" (designed by Gaston Longchamp) that travelled back and forth.

The actress' whole existence was there — the tense dressing room moments presided over by the watchful understudy (Diana Adams), the great scenes on stage (as Lucretia, Phaedra, and Hamlet), and the flirtations with leading men in the wings. And the whole was punctuated with Tudor's matchless ability to fuse dramatic gesture and dance impetus (for example, the slow lifting of Phaedra's arm in a way that made the whole body grow in stature; Hamlet's forward fall with the back turned to the audience; and later on his arms stretching into space and seemingly pulling the body after them).

Although the relationship between movement and music was often questionable, let

continued on page 46

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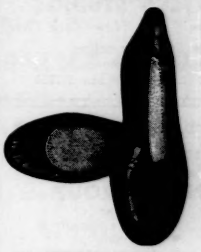

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season in review

continued from page 45

us hope that the ballet will be retained long enough to reach its full stature. For it may well be the tragic counterpart of Tudor's GALA PERFORMANCE. Robert Fletcher's costumes were handsome but occasionally a bit destructive to movement.

The secondary roles were entrusted to Beatrice Tompkins, Doris Breckenridge, Francisco Moncion, Hugh Laing, and Diana Adams.

Frederick Ashton is as much a man of the theatre as a choreographer. His new PICNIC AT TINTAGEL was a masterly manipulation of costumes, decor, and pacing. It began with a picnic at the Cornish castle of Tintagel. The members of the picnic party were prototypes of the characters in the Tristram and Iseult legend. Before their entrance the mood was set by a strange, fleet little demon-man (Robert Barnett) who was caretaker of the castle. He leaped and tumbled among the towering crags and ruins (handsomely designed by Cecil Beaton) and then hovered lamely in the background when the party (clad in delightfully enveloping 1916 motoring garb) appeared. At an unguarded moment he slipped a potion into the wine, and when the wife and her lover drank to each other, the scene suddenly changed, and the picnicing party was transported to the castle of King Mark. The Tristram legend was spun out to the point where Mark killed Iseult and Tristram.

Switch again, and back to the picnic party, which quickly dispersed without its members' knowing exactly what magic had ensued. Finally, the little man, alone on stage, bent down and picked up two swords, indisputable evidence of that tenuous borderline between reality and unreality.

In the solo for Mr. Barnett and the duet for Diana Adams as Iseult and Jacques d'Amboise as Tristram there were moments of high choreographic inventiveness. Other than that the ballet relied on its rapid pacing, which gave the story an urgency that constantly held the interest. Mr. d'Amboise in his first major role as Tristram was appealing but lacking in passion.

Beaton's costumes and the score (The Garden of Fand) by Arnold Bax were decorative — as was the whole work. In fact, decorativeness seemed to be the prevailing mood for most of the premieres.

•

Tao Strong and Dance Company
Amato Opera Theatre
March 9

Watching Tao Strong in her first full length concert with group was somewhat frustrating, because by all odds Miss Strong should be one of the season's most exciting debutantes. She is handsome with a powerful, statuesque torso. She has a wide movement range, and she uses that range fully and colorfully.

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But there is something wrong. No matter how violently she moves, no matter how varied the space-play, Miss Strong maintains an emotional barrier between herself and her audience. As a result, although several of her dances were absorbing, one constantly waited for her heart to break through its porcelain jacket.

Miss Strong's four solos, MOMENT AFTER EVIL, SARABANDE, CHIAROSCURO, and OMINOUS HORIZON, were the most carefully designed works on the program. In MOMENT AFTER EVIL, with its broken circular runs and dragging feet, one felt that the evil presence had not been exercised. And the rattle accompaniment helped preserve the sense of lingering doom.

Equally concentrated in movement design was the SARABANDE with its wide strong leg thrusts, its arms in opposition, and its boldly decisive air. As in MOMENT AFTER EVIL, however, the mood came from form rather than from emotion.

CHIAROSCURO and OMINOUS HORIZON need simplification, but both have atmosphere. This is particularly true of the opening moments of OMINOUS HORIZON with its blue-clad figure standing, arms held akimbo over her head, like a statue in some dark and mystery-laden garden.

In her two duets with Bertram Ross (NOON OF NIGHT and SONS FROM THE SHOSHONE) Miss Strong did not establish a firm relationship between herself and her partner. And so the dramatic implications were totally lost in SONGS and abscured in NOON OF NIGHT.

The group works were "learning pieces" — to give the choreographer experience. As such they served their purpose.

Miss Strong's company consisted of Bertram Ross, Fumi Akimoto, Deborah Frank, Suzanne Brady, and Elzy Faulk. Eugene Lester accompanied.

Hadassah and Dance Company
American Museum Of Natural History
March 13

All the benign and sweet tempered gods in the Eastern cosmos smile upon Hadassah. And so she is a dancer of rare gentleness and radiance who seems to hear the croon of celestial voices as she glides about the stage.

But this special quality of Hadassah's is not always carried through to the members of her group, and the choreographic problems which beset her are the same as for any dancer. The five premieres which graced her March 13 program are all in need of polishing if they are to become assets to Hadassah's otherwise solid repertoire.

The first, GARBA, was a pastoral dance for three girls who dipped and curved in a circle. The dance requires more languor in the upper body than is now manifested.

More unusual in format and content was

continued on page 48

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season in review

continued from page 47

MAYURA, a dance of vanity in which a man gazed raptly into a hand mirror while weaving in and out among three gray-clad mourning figures. When a more magnetic dance-actor is found for the principal role, MAYURA should be a compelling work with rich philosophic implications.

The entire group (Alex Grubb, George Liker, Stephen Vendola, John Fealy, Shulamith Fain, Vera Gottlieb, and Anne Laven) participated in TRIMURTI, a mythological scene of Super-Beings in contemplation. The groupings were deliberate and heroic in form, but the piece lacked continuity.

The new trio, THE CANTOR, employed pantomime to tell its jolly tale of a blacksmith, a tailor, and a teamster extolling the virtues of a visiting cantor. Pantomime is perhaps the most difficult of the expressive arts, for it relies heavily upon the personal contribution of the performer. Since Hadassah's dancers are not sufficiently experienced to make this contribution, the work bordered on the naive.

Like most contemporary Oriental dancers, Hadassah has had to capitulate somewhat to the trend for "jazz-Hindu." In YOU'RE JUST IN LOVE she did so with rare charm. As she gestured delicately to Ethel Merman's clarion voice, she radiated the innocence of someone picking flowers in a tornado.

The remainder of the concert was on Hadassah's usual impeccable level, as were the costumes and production details.

Choreographer's Workshop
92nd St. "Y"
March 23

It's amazing how much work and care goes into a Choreographers' Workshop concert like that of March 23—and how halting can be the results. And there is nothing that can be done about it. Young choreographers must stumble and scramble before they learn to walk, and were it not for organizations like the Workshop, there would be no opportunity for them to do so.

Jim Smith's WIRACOCHA was supposedly the prelude to a ritual in which a maiden's heart was cut out. Accompanied by Yma Sumac's vocal hieroglyphics, the dance was a brief, leg-swinging study in "gymnasium-modern" style that made no effort to catch the exoticism of the music or the high tension implied by such a ritual. It was performed by Bobbie Chifos, Bill Hooks, Bodil Genkil, Frank Lemmon, and Raimonda Orselli.

Duncan Noble made unnatural use of clas-

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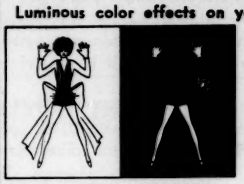

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sic ballet to tell the story of two happy lovers separated by an evil wench with long, ropy hair. Called MEDUSA, the dance had no passion, no tension, no drama, no motivation. Bill Bradley, Barbara Ferguson, Kirsten Valbor, and Lloyd Tygett were the earnest instruments for Mr. Noble's naive effort.

The program note for Peter Di Falco's THE TRANSPOSED HEADS (an East Indian Legend) was a model of obfuscation calculated to wither even the most intrepid dance lover. And what the program note didn't do, the work itself accomplished.

The dance consisted of three young people who got themselves very involved in changing heads, expressing vague love, and looking generally uncomfortable in a static structure combining western and eastern idioms indiscriminately but not expressively. Matteo Vittucci, Marvin Gordon and Raimonda Orselli plodded through the kinesthetic mire.

It is always sad to see an inventive choreographer concoct a bit of nothingness. And that's what Bill Hooks' three IRISH SONGS were. They were innocuous little dances that kept their performers moving pleasantly around a suspended ribbon. Only the final jig had the wit and rhythmic imagination that one expects of Mr. Hooks.

LES FORAINS, JINX, and all the other circus-like concoctions can now welcome a tenuous new confrere. It is James Waring's THE WANDERERS.

The dance concerns a quintet of pathetic clown-acrobats (costumed in beautifully muted tones by George Robert Lewis) going through their weary little routine of performing and travelling until one of their group leaves them.

The work had a fascinating score by Marga Richter (conducted by Edward Gerber) and at times achieved a strange air of gentle sadness that was dissipated by its rambling structure. We should, however, like to see Mr. Waring try again.

Ballet well learned and well retained is blessedly infallible technique. This was amply demonstrated by Kate Forbes' first group effort called HANDEL'S GARDEN. The ballet was a series of trivial divertissements that took place in a formal garden. Its gamboling gardeners, flirtatious lady and foppish gentleman, parlor maids, and animated statues of Apollo and Mars went through a series of nicely constructed variations that said nothing but did so very prettily.

The work was expertly and briskly danced especially by Zebra Nevins, Jack Monts, and Loren Hightower. And it was attractively costumed by Ruth Forbes.

Angna Enters
ANTA Playhouse
March 8

Angna Enters' art expression has not changed much during her more than a quarter century of performing. At best it is still a pungent combination of characterization, stylization, and visual detail. But time has brought little deepening or maturing. Wistfulness is still the extent of her tragic range.

Five of her compositions were new to the New York audience. With the exception of the touching new FIGURES IN MOONLIGHT (a clown yearning unrequitedly for a dressmaker's dummy), the older works towered above the recent additions. Among the older ones were the playfully sinister BOY CARDINAL; the ODALISQUE, which remains a masterpiece of understatement and erotic atmosphere; and the sensitive VIENNA PROVINCIAL — 1910. These works are vivid because the rhythmic, Delsartian gesture style is consistent, rather than being torn between pure pantomime and a dance structure that has little expressive value of its own.

Sylvia Marshall was the expert purveyor of the piano melodies that ripple through Miss Enters' works like the music for a silent movie.

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news notes . . .

Since the closing of the November season, Mexico City has had a dearth of dance entertainment. The biggest news now in Ana Merida's resignation from the Academy of the Dance, a department of the Institute of Fine Arts. Miss Merida has joined Waldeen, her first teacher, in the formation of a new group which includes such prominent dancers as Rosaura Revueltas, Evelia Beristain, Roseyra Marenco and Alma Rosa Martinez. Empnasis will be on adapting Indian themes to the modern dance. Under the management of Asociación Daniel, they gave four performances at the Palacio de las Bellas Artes early in March. Several old ballets were revived, and some new works were presented. Of the latter, the most impressive were Ana Mérida's three dances from Jalisco. A tour of other Latin-American countries is tentatively planned.

We are looking forward to the month-long spring season of the Academy of Dance professional group. We had hoped that José Limon would be back for this, but now it seems he won't return until fall. Nevertheless, our dancers are presenting an impressive repertoire under the artistic direction of Miguel Covarrubias, and with Fernando Wagner in charge of staging. There will be new ballets by Guillermo Keyes, Xavier Francis, Elena Noriega, Raquel Gutierrez, Martha Bracho and Rosa Reyna. The three most successful

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ballets of the last season will be repeated. These are El Chueco (The Cripply) by Keyes, Tierra by Noriega, and El Sueno y la Presencia (The Dream and The Presence) by Arriaga.

Also, some time this spring Miss Mérida's spectacular Bonampak will be shown again.

Mexico's ballet enthusiasm is spreading to Central America. In March the School of Ballet of El Salvador was opened in San Salvador by Mme. Nelsy D'ambre, one of Mexico's foremost teachers of classical ballet. She has been the first teacher of the majority of our top ranking dancers. Her chief assistant is Felip Segura, who has been dancing with Alicia Alonso's ballet. During the first month the enrollment at the new school jumped to more than four hundred students.

Right Easter a number of Mexican dancers were home on vacation from engagements. Lupe Serrano and Salvador Juarez were on leave from the Ballet Russe de Monte Carlo, and Fernando Schaffenburg from Ballet Theatre. Gabriel Houbard is home from studying in London and dancing with the Original Ballet Russe and Roland Petit's Ballets de Paris.

Mssrs. Serrano, Juarez, Schaffenburg and Cesar Bordes joined the D'ambre company in a four-week tour of Central America.

Patricia Fent Ross

Editor's Note: Alfred A. Knopf has just published MADE IN MEXICO by our Miss Ross. It is a summary of the arts and crafts, the fine arts (emphasizing music and dance) and the sciences of that country. The book is full of information and yet deceptively simple to read. Carlos Merida, distinguished painter, who is also the father of Ana Merida, did the delightful illustrations, sample above.

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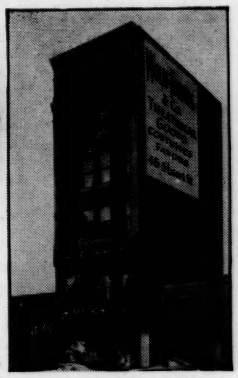

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Events in Chicago . . .

Chicago Ballet Guild's April programs were a new high in local presentations. Premier of **Charles Bockman's** The Theme was most impressive and repetitions of **Walter Camryn's** Alice in Wonderland and **Bentley Stone's** Les Enfants Perdus proved those to be excellent pieces.

University of Wisconsin's dance department gave an illustrate program on "What is Dance" on March 23. **Virginia Kehl**, daughter of prominent CNADM officer **Leo Kehl** was among the participants.

Groups from Mundelein College, Illinois State Teachers' College, Northwestern University and New Trier High School presented dances on religious themes for the Chicago Dance Council's symposium on Dance in Religion on April 6.

Harriette Anne Grey was scheduled for a master lesson and concert on April 26 at the University of Chicago under the sponsorship of the Dance Council.

Kay Thompson, auditioning for "Mr. Sadlers and Mr. Wells" in her "Ballet" skit at the Palmer House's Empire Room, is the current love of the ballet world. Especially popular is her number in which ballet terminology becomes strangely expressive. Try sputtering "fouetté" next time you're in an argument.

Valerija Riekstina, Marta Skujina, Eizens Mezulis and **Rudolfs Saule,** all formerly with the Latvian National Grand Opera Ballet, gave a program on March 30. These dancers are not so precise as the dancers developed in America. There is a straining for virtuosity—namely jumps and turns, and in Miss Riekstina's case a wide extension, but an utter unconsciousness of such niceties as turnout and correct positions. Costuming was for the most part good, Choreography was dated or derivative. However, there was a pleasant rapport with the audience, and the program was particularly interesting as an index of the type of dance featured in European opera houses.

John Petri was to present two ballets in the St. Alphonsus Auditorium on April 25; Shubert's Unfinished Symphony and Ballet Assyrian to an arrangement from Borodin, Moussorgsky and Ipolitov-Ivanov. Leading dancers were **Tamara Baskoff, Arlene Smentak, Madeleine Zell** and **Charles Grass.**

Ann Barzel

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continued from page 4

city. For the rain sequence, puddle water, an umbrella and a lamp-post are woven into the props for a wistful dance of love. Our only complaint is that once again MGM has given us 200 dancers where 20 might have been enough. But, on second thought, who's complaining? It's more work for more dancers, and besides, it's a delightful dance movie.

•

More ear to the ground . . .

UNESCO has published its first issue of Ballet and Opera, a quarterly with publication in Paris and distribution through the United Nations. **Trudy Goth** interviewed **Nora Kaye** for a questionnaire of famous dancers which appeared in its first copy . . . Starting in October, Miss Goth will arrange a monthly dance series at the remodelled De Lys Theatre at 121 Christopher St. Until then she will be covering the dance and music scene in Europe, as well as teaching in Greece . . . Miss Goth's Choreographers' Workshop will present an entire program at Jacob's Pillow on July 4th. Works by **Duncan Noble, Peter di Falco** and **Robert Joffrey** will be seen . . . **Nina Fonaroff's** Lazarus is also scheduled for appearance at the Pillow . . . **Ted Shawn** is to appear in his first acting role when he stars in Death Takes a Holiday at the Berkshire Playhouse in Stockbridge during the week of June 10th . . . **Jose Greco** is having his first rest in four years. The Spanish members of his company returned home on April 2nd . . . **Raimonda Orselli** has been signed to a speaking part in Shakespeare's Much Ado About Nothing, and is also doing the choreography for the Broadway production. . . . **Janet Collins,** currently on tour with the Metropolitan Opera, will make a limited tour of the eastern and western seaboards with her own company next fall and spring . . .

Students of Chicago's Edna McRae, Barbara Atkins, Marilyn Oden, Leslie Monroe, June Stern and Jack Mitchum did an April program at the Benton Harbor Musical Club. Here are Misses Oden and Atkins partnered by Mr. Ketcham. Photo by Maurice Seymour.

Met director, Rudolf Bing, takes one more unusual step by inviting choreographer **George Balanchine** to stage Stravinsky's opera. The Rake's Progress (premiered in Venice last summer). The Met production is scheduled for this fall . . . The revival of Four Saints in Three Acts, opera by Gertrude Stein and Virgil Thomson, has **William Dollar** as choreographer. The original version in 1934 had choreography by Frederick Ashton, virtually unknown here at the time. The company goes to Paris after a two-week Broadway run, to appear on May 20th as the final stage event of the Masterpieces of the 20th Century Festival organized by the Congress for Cultural Freedom. A tour of the Continent follows . . . The New York City Ballet will perform at the Festival from May 10th through 15th . . . On May 7th and 9th the Grand Ballet du Marquis de Cuevas will present two premieres, **Cordelia** and **Coup de Feu.**

•

Busy Colleague

Doris Hering, Associate Editor of DANCE Magazine, will also be represented in Theatre Arts and Park East magazines this month. For the former she has written a piece on that great American institution, the Rockettes; for the latter an article entitled, "New York, Dance Center of the World" . . . Her April 17th program at the Museum of Natural History was an enlightening excursion into ethnic sources of modern dance. Classics of modern dance like Cante Flamenco and El Penitente were presented side by side with the premiere of a finely woven folk trio by Jane Dudley and the remarkable group work of Donald McKayle called Games. Dancers were **Anna Sokolow,** who hasn't been see in performance for a long time, **Jane Dudley** and group, **Pearl Lang, Erick Hawkins, Bertrand Ross,** and **Donald McKayle and group.** This was the second of a series of two lecture-concerts. In the first, on December 28th, Miss Hering applied her sharp perception and analysis to ballet's ethnic background.

•

Canada at work . . .

The Canadian Ballet Festival, which starts on May 5th, promises a full week of the best of Canada's dance achievements. At the Royal Alexandra Theatre in Toronto, groups from Ottawa, Montreal, Halifax, Vancouver, Winnipeg and Toronto will show works chosen in audition from everything available in Canada.

The Canadian Dance Teachers' Association will hold their summer normal school in Toronto, too. The faculty will include Celia Franca, ballet; Betty Oliphant, children's dances; Jack Stanly, tap; Walter Camryn, character; as well as classes in make-up and mime.

•

Ben Sommers, top man at Capezio, flew to Europe on April 27th for a month of ballet-going. In places like Zurich, Rome and Paris, he'll also be discussing the problems of supplying dancers with the shoes they need.

•

Record Engagement . . .

On May 15th **Pearl Primus** and Company will finish their '51-52 tour of 36 consecutive weeks that included appearances in Europe, Israel, South Africa and a good part of the U. S. In Hollywood over 20,000 persons turned out to see the program.

•

Emily Frankel and **Mark Ryder** are eastward-bound again after a highly successful tour of colleges throughout the country . . . **Jean Erdman** and her company of six are scheduled for an eight week tour next year . . . **Dudley-Maslow-Bales** will tour with their company and an orchestra next winter, thus having an opportunity to bring their group works on the road . . .

•

A ballet debuts in Louisville . . .

The "unqualified success," to quote a Louisville critic, of the **Louisville Ballet** at its first appearance on March 16th, assures its place among the accepted cultural enterprises in that enterprising city. Twenty-one dancers, all under sixteen, performed The Nutcracker Suite, Saint Saen's The Swan, and The Carnival of the Animals, in a joint concert with the Louisville Orchestra.

Artistic director, **Thomas Jordan,** announces that there will be at least two public appearances during the 1952-53 season, one featuring the ballet's Junior Division, the other marking the debut of the Senior Division.

•

Pixilated Pictures . . .

Dancer's feet, what could be more important? Yet Milton Feher's April article on the subject wasn't as helpful as intended because Walter Owen's pictures seem to have danced themselves around to places where they shouldn't have been. If you were wondering: picture 5 is explained by caption 7; picture 7 by caption 5; 9 explained by caption 12; 10 by 13a; 11 by 13b; 12 by caption 9; 13 by 10 and 14 by 11.

Dorothy Donelson: In Memoriam

We deeply regret the death of **Dorothy Donelson,** well-known teacher from Little Rock, Arkansas, on April 9th. Miss Donelson, who had been an active member of the CNADM for over twenty years, had been ill for several months.

•

Another Philadelphia story . . .

Philadelphia teachers spoke up, and won their point. On March 25th **Florence Cowanova,** as president of the Pennsylvania Association of Dance Teachers, submitted a resolution to the Philadelphia Board of Education. It objected to the fact that pupils trained by local dance teachers, when appearing at affairs sponsored by the Philadelphia Board of Education were publicized and accredited to the sponsoring public school rather than to the pupil's dance school. "It is our opinion that educators in this specialized art should have the credit for the appearance which is made possible by the hours of teacher-pupil effort which has created the dancers," stated the letter.

Epilogue: The Board of Education thought it over, decided the Association was right, and have promised to mend their ways.

•

Dance Auditions . . .

The annual auditions for the 92nd Street "Y" Dance Audition Winners to be given next season, will be held on Monday evening, May 29th, from 7:00 to 11:00 p.m. in the Kaufman Auditorium.

Dancers who are interested in auditioning should write, describing their background, to Dr. William Kolodney, Educational Director, YM-YWHA at 92 St. & Lexington Ave., N. Y.

•

Junior Seminars . . .

NADAA has made an innovation this year by offering Junior Seminars in connection with each of its four conventions. They will take place on the same dates and locations as the teachers' conventions, but different ballrooms will be used and different material taught.

•

A happy 25th anniversary . . .

The Dance Masters of Michigan had a very successful 25th anniversary celebration in the form of a two day normal school at the Sheraton-Cadillac Hotel in Detroit on March 29th and 30th. There were over a thousand in attendance. An Anniversary Ballet, composed by **Gertrude Edwards Jory** for a quartette, was a highlight.

Madge Fraser Elliott, who was the founder of the DM of M in 1927, is still an active officer.

Nebraska in the news . . .

Out in North Platte, Nebraska there is a ballet group which has thirty members, a healthy attitude, and six performances to their credit this winter. Their spring tour will take them into Colorado, Kansas, Wyoming and their own state. **Grega D'Asker** is choreographer and director, lighting, decor, music are all handled by interested parents.

•

Scholarship with English teachers . . .

Richard Ellis and his wife, **Christine Du Boulay Ellis,** both formerly of the Sadler's Wells Ballet Co., have arrived to teach regularly at the Allegro School of Ballet in Chicago. Mrs. Marie Comstock, director of the school, announces two summer scholarships, one intermediate, one advanced, for the complete ten week summer course. Auditions will be held June 15th and 22nd. Applicants can get further information by writing.

•

In Brazil . . .

Ellen Collins, one-time member of the Chicago Opera Ballet is the television choreographer of Televiso Paulista in San Paulo, Brazil. The response to her work was so positive that she has just opened a school of musical comedy dancing there. The Brazilians are particularly fond of tap dancing.

•

May Day, this year or next . . .

The Hallmark Greeting Card Co. has published a booklet called **May Day Celebrations for Children.** It has the music, words and dance steps for a complete May Day pageant. Available from the company for a dollar.

•

Very fancy . . .

Dancers from the National Ballet, directed by Washington D.C.'s **Marion Venable,** took over at the opening of Helena Rubenstein's salon in that city on March 18th. There were twenty six dancers, and they did one-minute vignettes of the beauty experts. Dancing hairdressers, masseuses, and manicurists were all over the place.

•

Here and there . . .

Merle Marsicano will teach a course at Yale University's Summer Art School in Norfolk, Conn. . The **Sergei Temoff Ballet School** in San Francisco, is giving a special teachers' seminar at the end of August. . . . the **Martha Graham School** will start its 18th annual June course on June 16th. . the **Tosia Mundstock group** of Detroit danced as part of the Delta Sigma Theta 22nd annual "Jabberwock." . . . **Eugene Loring,** fourteen pupils and faculty members Ernest Flatt and Olga Lunick, all of the **American School of Dance** in Los Angeles, gave a lecture-demonstration on April 6th for the Pacific Art Association, it was called "Dance is a Language." . . . **Nana Gollner** and **Paul Petroff** were recent guests of the Hollywood chapter of NADAA.

•

Events in San Francisco . . .

For over 25 years, the Standard Symphony radio broadcasts, sponsored by the Standard Oil Company of California have been heard in the thirteen western states. The television counterpart of this program is scheduled to appear in the fall, and the **San Francisco Ballet** is at present filming a number of complete ballets for it, including Les Sylphides, and La Boutique Fantasque. Original costumes are being designed by **Russell Hartley.**

Alexandra Danilova starred when Serenade was performed by the San Francisco Ballet at the Opera House on April 18th. **Vida Brown** came from New York to stage the Balanchine work.

The San Francisco Dance League's second concert of the season, held at Girls High Auditorium March 28th, featured several extremely gifted San Francisco dancers. Outstanding were **Judy Job, Georgianna Wiebenson, Richard Ford, Gloria Unti, Peg Duggar,** and **Marguerite Ford.** Miss Wiebenson and Mr. Ford, members of the Halprin-Lathrop dance group, will leave soon for the Pacific Northwest to present several duo concerts.

There was drama in the ballet studio of Guillermo Del Oro one afternoon last month when **Margarete Tozier** encountered her old friend, **Anatole Joukovsky,** character dance teacher. During World War II, while Mme Tozier was ballerina of the Vienna Opera, Joukovsky was her ballet master. When they both were forced to leave Vienna under terrible conditions of war, neither ever expected to see the other again. In fact, Mme Tozier had been told in Paris, in 1948, that he was dead. In Del Oro's studio, she saw that he is very much alive. By a coincidence, both artists have chosen to reside, and continue their careers in San Francisco.

Ethel Turner is back at Capezio after an absence of several months during which she underwent a very serious operation. We are glad to report that she is now fully recovered.

One of the guest teachers at the Dancing Masters of California March meeting was **Joy Davis,** a pupil of Olga Ziceva. Miss Davis taught Grahn's variation from Pas de Quatre (the one with the entrechats). The choreography was taught to Mme Ziceva's dancers by **Mary Ellen Moylan.**

June Wilson Cahn

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